RESEARCH, RHETORIC, AND THE WRITING CURRICULUM: CONSCIOUSNESS EXPANSION THROUGH BI-HEMISPHERICITY

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by

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An abstract of a Dissertation by
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September 1979
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This study gives implications for teaching composition based on current rhetorical and psychological theory. It examines what recent brain research has to say about left-hemispheric verbal skills and right-hemispheric imaginal skills. A survey of literary, philosophical, and rhetorical expressions shows that man has for a long time "known" what brain research bears out: verbal and imaginal skills must work together for one to exercise a balanced mind. One objective of the paper is to identify the pathological situations arising when a writer fails to qualify by either failing to specify or relate.

Aristotle's rhetoric is examined for the balance of right hemispheric image (example) and left hemispheric idea (enthymeme) it requires and the psychological perspective (the value of audience participation) it lacks. The discussion then reveals how metaphor is able to function bi-hemispherically to allow us to spring from images to abstractions and back. With the knowledge of how image and idea works, this paper offers a theoretical foundation for a practical program for teaching rhetoric in which poetic or reflexive skills (right-brain functions) and reportorial or extensive skills (left-brain functions) can be coordinated. Since encoding (the rendering of a-sequential, a-temporal right hemispheric functions into verbal symbols) requires active participation and is more difficult than decoding (the passive reading of verbal symbols), the writer must be sensitive to his audience--be able to exercise the devices of inventio and dispositio--as well as be knowledgeable of style--be able to practice the techniques of elocutio. Sentence combining does double duty for balancing mind and rhetoric: it not only gives one a form, but that form itself generates content.

Included is a list of techniques or activities which strengthen right-brain functioning. Each activity is explained as to how it may be implemented in the classroom setting. In addition, a sample curricular plan (for first semester college freshman composition) exhibits how activities for strengthening and applying both pre-verbal and verbal processes might be used for teaching the whole mind.

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CHAPTER I

INTRODUCTION

Notes on Methods and Purpose

The major references in this study are the latest and most reliable explications of brain operations and the most highly regarded discussions on language as a tool of discourse. To draw conclusions about the nature and purpose of rhetoric, as seen in the light of brain research, would be to assume the finality of all the information about the brain. Obviously, it is not. Therefore, much of what follows examines present knowledge of the brain with reference to theories of rhetoric. This approach is valuable not only for giving theoretical foundations to current methodologies of writing pedagogy, but also in its potential for giving rise to new methodology. Without theory based on scientific knowledge, the teachers cannot be certain of their purpose. Furthermore, without such certainty it is doubtful that much valuable "teaching" will be done. Teachers of rhetoric must have a purpose too.

Brain study is important to the rhetoric curriculum. The motive for any experssion is conceived by certain areas of the brain, whereas the message itself is handled by a different area. A study of the relationship between these two general regions of the brain's operations will reveal insights important to rhetoric and the individual's ability

to discourse. In short, this study gives implications for teaching composition based on current rhetorical and psychological theory.

The study will identify two modes of cognition, each generally controlled by a different hemisphere of the brain. Then it will contrast Western culture's emphasis on deductive reasoning with the Eastern culture's preference for inductive reasoning. Since logic itself is central to the brain's languaging powers, it is the crucial medium for rhetoric. But what is the source of the events or the contents to fill the form? And what is the relationship of the brain to a rhetoric that creates abstractions based on a wedding of the subjective with the objective? There must be collaboration of the two modes of consciousness (analytical and imaginative); and there may be valuable lessons our Western, analytical culture can learn from our Eastern counterpart.

Chapter Two (Left and Right Hemispheric Processes) will show that language-making abilities almost exclusively lie in the left-hemisphere, whereas relating parts to the whole (images, for example) is the task of the right hemisphere. One objective of this study is to identify the pathological situation that occurs when, at one extreme, an individual has an over-balance of verbal skills, or when, at the other, he lacks the verbal skills to focus his creativity. Included will be illustrations and experiments cited by such noted scientists as A. R. Luria and Robert Ornstein.

Chapter Three (Pre-Rationality, Rationality, and Rhetoric in the Modern Classroom) will survey the literary, philosophical, and rhetorical expressions of right-brain activity. Since the brain possesses two complementary modes of cognition, both modes must be balanced for maturity of mind: Verbal and imaginal skills must work in harmony. Aristotle's rhetoric will be examined for the balance of mind it requires and the psychological perspective it lacks. In the light of what we now know about brain functioning, image/idea and form/feeling take on special significance not just for the rhetorician, but for mankind in general. Without the combinatory power of metaphor to help us form ideas from images, we risk disordered behavior. Then it will offer a theoretical foundation for teaching the essentials of "minding" (i.e., how to abstract and thus process the world by "symbolic transformation"). In order to make accurate metaphors we must be able to move from image to idea and back, and we must be able to structure content. Research shows that reflexive skills (right-brained functions) and expressive skills (left-brained functions) must be harmonized in order to insure that the art of writing be learned.

Having identified a cultural preference for analytical cognition, defined the brain's handling of language, given a philosophical background for the value of language and rhetoric, related modern psychological principles to the need and purpose of metaphor, and examined possible solutions

for balancing the writing curriculum, I will offer teaching strategies for a blanced program in Chapter Four.

Preliminary Survey

Recent brain research has brought long-needed information concerning the mind's operations. Seeds long planted in the soil of Western cultural thought--fertile with linear, analytical, left-brained modes of thinking--are beginning to sprout. William James' words at the end of the nineteenth century have begun to germinate; we are preparing to cultivate the implications of his wisdom: "Our normal waking consciousness, rational consciousness as we call it, is but one special type of consciousness, whilst all about it, parted from it by the filmiest of screens, there lie potential forms of consciousness entirely different."[1] One important aspect of this research (begun a century ago but recently accelerated) stems from the discovery that the brain itself is bi-hemispheric in operation. The waking or rational consciousness is predominately left-hemispheric, whereas the "the potential forms of consciousness entirely different," those of creativity, a-rationality, and wholeness, are the responsibility of the right hemisphere. This new brain science can make important contributions to our culture. For this study, however, its importance to rhetoric will be the primary issue, philosophically as well as pedagogically.

[1]William James, The Varieties of Religious Experience (London: Longmans, Green, and Co., 1902), p. 388.

A glance at our cultural status will show how much we recognize the "forms of consciousness entirely different," the extent to which these have been nurtured in the academic world (the writing curriculum in particular), and the place these right-brained operations have in the educational process. No one will deny that we are a highly technical society. Science is our strength. It has given us more of everything material than any other culture on earth in history. The more we get, the more we want--and the faster we want it. The availability of goods--things--has generated a rampant consumerism which in turn has stimulated an even greater amount of mass production which encourages industry to come up with more of the "latest thing" in electrical gadgets which requires us to work the dull mechanical jobs of the assembly line which . . . .

On the one hand, there is quality of life and subjective consciousness. But, our identities have been so replaced by material goods themselves that we come to worship the object, the self being lost. No longer is there a relationship between the two allowing for balance and harmony.

One needs only to witness in the past decade or so people turning to charismatic christianity, transcendental meditation, krishna consciousness, meditation, consciousness-altering drugs, various therapeutic instant weekend enrichment sessions, etc., in attempts to evolve, so to speak, to a higher level of being--to re-establish their identities.

With the new brain research we are beginning to understand man and consciousness a little better. This scientific research clearly shows the relationship of both the Western and Eastern modes of thinking to hemispheric activity. Today fads of instant enlightenment so rhapsodic to the participants, so repulsive to the opposition set in their ways are commonplace.[2] Too often those who engage in these crazes are seeking ways of escape from life reduced to quantitative values by trying to achieve ecstasy, spiritual bliss, or self-fulfillment. But these up-rooted, right-brained activities do not transplant so readily into the soil of Western logical culture. For example, meditation is designed to create a space in which we can deal with the fears, self-deceit, and neurosis resulting in the subjective/objective split of our left-brained culture. The relationship between Eastern techniques and consciousness and brain research, rhetoric, and the teaching of writing will become clearer as this study progresses.

But for now let us refer again to the dichotomy between "waking consciousness" and "consciousness entirely different." We depend on language for our knowledge of the world.

> Much human activity is evoked by intentions and plans, by forecasts and programmes which are formed during man's conscious life, which are social in their motivation and are effected with the close participation, initially of his external, and later of his internal, speech. Every intention formulated in speech defines

[2]Robert Ornstein, The Mind Field (New York: Grossman Publishers, 1976), p. ix.

> a certain goal and evokes a programme of action leading to the attainment of that goal.[3]

Through language we set up common assumptions for convenience. We need these paradigms in order to handle information and communicate socially, but we pay the price for their convenience. They omit, as we shall see in the discussion of hemispheric processes, the hierarchical structure between the functional systems of the brain and the "connections existing between the higher levels of the cortex and the subjacent reticular formation."[4] They inhibit the "potential forms of consciousness" James spoke of, by recognizing only the world of "waking consciousness" or daytime consciousness. Ornstein uses this Sufi story to illustrate:

> A man, having looted a city, was trying to sell an exquisite rug, one of the spoils. "Who will give me 100 pieces of gold for this rug?" he cried throughout the town. After the sale was completed, a comrad approached the seller, and asked, "Why did you not ask more for that priceless rug?" "Is there any number higher than 100?" asked the seller?[5]

Our paradigms of the past have retarded our sensitivity in many respects: we have believed man could not run a mile faster than four minutes, that he could not fly (or reach the moon), that the earth is the center of the universe, etc., and our potential was denied because we held these assumptions dear until we were overwhelmed by new evidence.

[3]A. R. Luria, The Working Brain (New York: Basic Books, Inc., Publishers, 1973), p. 57.

[4]Luria, p. 57.

[5]Robert Ornstein, Psychology of Consciousness (San Francisco: W. H. Freeman and Co., 1972), p. 1.

We believe purely rational concepts to be true. Our mistake is that cognition is not exclusively rational. But no longer do we distinguish the external and internal bodily functions as being voluntary and involuntary, for evidence shows that experienced Yogis, for example, can control their internal physiology.[6] As so often stated, "If the only tool you have is a hammer, you will treat everything as if it were a nail."

Such rational endeavors as science are not exclusively linear and logical, but depend on intuitions and insights for illuminations of that potential consciousness behind the "filmiest of screens." However, the discoveries of scientific investigation are communicated by the verbal, daytime mode of consciousness. The tool of language itself is valuable at specific functions but useless at others.

And so language with its paradigms, like the sensory organs--the eye, for one example, enabling visual awareness but only within a very limited range on the electromagnetic spectrum--tends to limit as well as extend awareness. It limits when, through its paradigms, the observer (scientist or layman) first applies an analytical, logical method of reasoning (speculation and then observation in a deductive manner). The analytical paradigm of daylight consciousness eliminates the entire range of functions (those recognized by the other mode of knowing James alluded to) and renders perceivable

[6]Ornstein, Psychology of Consciousness, p. 6.

only those static aspects of reality allowed for in the analytic process. Conversely the dynamic functions are permitted to surface for perception when the static aspects of reality are limited.[7]

Therefore, the main investigative strategy of Western scientific thought is deductive reasoning, in which the observer actively investigates, then becomes receptive later, observing only static information. The second strategy is inductive reasoning, in which the observer receives initially, in order to actively define the perceived data.

These two investigative techniques coincide nicely with the implications for rhetoric of recent brain research, to be discussed subsequently. First, it is necessary to observe the relationship between inductive and deductive reasoning and rhetoric, and the relationship of rhetoric to bi-hemisphericity.

Deductive logic involves the syllogism (enthymeme, to use Aristotle's term), which is the paradigm of rhetoric. Induction is observance of data (examples) by the receptive participant, in which active manipulation of language symbols in order to explain is secondary.[8] Logic, either deductive or inductive, lies central to the brain's handling of language (see the original figure on the following page for illustration). It is the rhetorical matrix out of which motives (general ideas)

[7]Ornstein, The Mind Field, p. 28.

[8]Ornstein, The Mind Field, pp. 27-28.

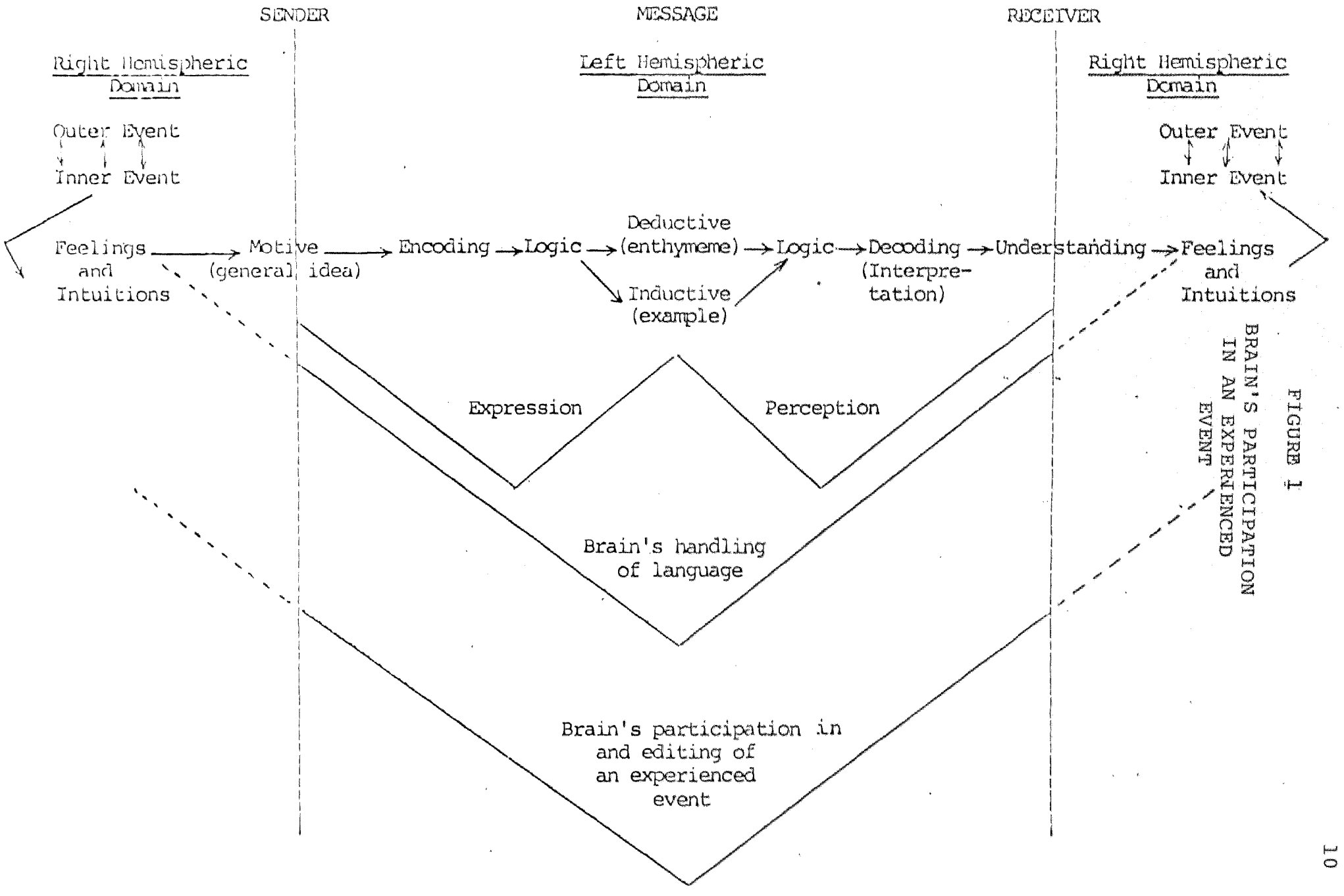


FIGURE 1

BRAIN'S PARTICIPATION IN AN EXPERIENCED EVENT

are transformed by the participant in the interplay of outer events (the external or objective world) and the inner, electro-chemical events (internal or subjective realm).

From the interaction of the outer events (the external world) and the inner events (the subjective responses) that occur in the observer come feelings and intuitions, both right-brain processes, which form the basis for subsequent motives or ideas for expressing the pure experience. And this point of expression, encoding, is the beginning of rhetorical left-brained operations. Thus I contend from the sender the message is encoded by the left-hemisphere of the brain, then finally perceived (decoded, understood) by the receiver of the message, whose participation in its reception is also dependent upon left-hemispheric operations. It follows then that rhetoric is the study dealing with the entire range of the left-brain's handling of language.

Beyond the range of rhetoric lies the pure experienced event (the imagined event in the receiver or decoder) which depends upon the relationship between the outer event and the participant. Here lies the qualitative phenomenon of the right-brain function. Whereas rhetoric and left-brain functions are "cultural," right-brain functions are "natural." Therefore the message dependent upon rhetoric is one of form built on a hierarchy of abstractions: it begins with propositions, questions, topics, etc., moves to nature for proof, then back to cultural abstractions. It follows then that a writing curriculum--certainly one that includes a reading program--

must be designed to teach the students to be more conscious of the operations leading from the right-brain to the left-brain operations. Consequently, it must teach how best to abstract in order for us to be masters of symbols, not slaves.[9]

In light of these points, the mind, not the brain, is central to the study of rhetoric, for its activities are consciousness, memory, creativity, and will, all of which are activities at hierarchical levels above the mere metabolic interaction of cells.[10] At the higher levels man becomes a psychological and sociological being. To be a functional part of a growing, changing society, he must understand himself as an abstracting being. "Know thyself" is his dictum. And to know that is to know that he is necessarily a growing, changing, becoming being, who, by the power of his consciousness and his will, has the creative power to participate in the transformation of society, having engaged himself in the process of self-perfection.[11]

But how do we do this in a social order fragmented by its over-insistence upon waking consciousness? Ornstein says,

> It is time to begin a new synthesis, to "translate" some of the concepts and ideas of the traditional psychologies into modern psychological terms to regain a balance lost. To do this, we must first extend the

[9]James Moffett, Teaching the Universe of Discourse (Boston: Houghton Mifflin Co., 1968), p. 27.

[10]Steven Rose, The Conscious Brain (New York: Alfred A. Knopf, 1973), p. 21.

[11]Ibid, p. 21.

boundaries of inquiry of modern science. Extend our Concepts of what is possible for man.[12]

What is needed is attitudinal change in general, with schools being the last best hope for its promotion. There must be some value shifting in order to allow for collaboration of hemispheres in education and learning. According to James Moffett, learning situations must coordinate the two modes of thought. What is needed is not individualization as usually provided through programmed materials taught step by step to everyone, but an honest, deep, thorough-going individualization that accomodates individual backgrounds and personal makeup. A new perspective would include upbringing, language differences, and personalities: what people understand by different words, experiences, and concepts as well as including modalities of sensation--auditory, visual, motor-oriented, and kinesthetic activities.[13]

In the words of Carl Rogers, if we are to survive, education must become the facilitation of change and learning: "teaching and the imparting of knowledge make sense in an unchanging environment. This is why it has been an unquestioned function for centuries."[14] But since we live in an ever-changing environment, and since we do have the capacity

[12]Theodore Rozak, Unfinished Animal (New York: Harper & Row Publishers, 1975), pp. 84-85.

[13]David Sohn, "A Talk With James Moffett," Media and Methods, February 1975, p. 23.

[14]Carl Rogers, Freedom to Learn (Columbus, Ohio: Charles E. Merrill Publishing Co., 1969), p. 104.

for creativity through our language system, our educational efforts in rhetoric (to name only one field) must balance hemispherically.

CHAPTER II

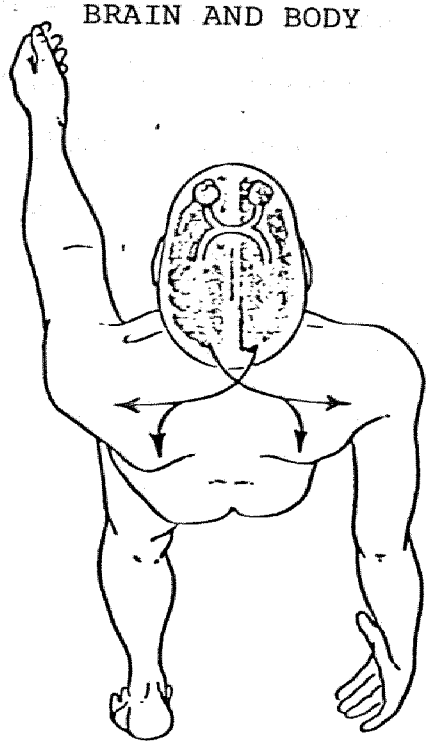
LEFT AND RIGHT HEMISPHERIC PROCESSES

Until recently we in the West have heralded the scientific formulas and mathematical precision of syllogistic logic as the only cognitive means. However, brain research into human consciousness reveals the act or process of knowing to be bi-modal, and such research gives credence to the "other" kind of learning. In the light of this brain research, the foundations and functions of rhetoric may be seen more clearly. This study reveals that the teaching of rhetoric in a modern world must encompass more of what discourse is all about: Cognition of "the potential forms of consciousness" (the content) as well as cognition of the means by which information can be coded and sent to another (the form). Although both hemispheres participate in many activities, they tend to specialize. Since language functions are localized in the left brain, we have labeled the left hemisphere which controls the right side of the body the dominant and the right hemisphere which controls the left side the nondominant or silent side (see Diagram 2 on the following page). Daytime or "waking consciousness" are the words James ascribed to the left hemisphere.

A closer look at brain physiology reveals a bundle of nerve fibers or commissures known as the corpus callosum (the great cerebral commissure) forming reciprocal connections

FIGURE 2

BRAIN AND BODY



Source: Ornstein, Psychology of Consciousness, p. 52.

between the two hemispheres.[1] Studies of patients with abnormalities in the corpus callosum have proved invaluable. If the corpus callosum fails to develop congenitally, centers for language, for example, may develop in compensation on both sides.[2] If severed surgically (by commissuriotomy), the two hemispheres function independently, whereas before they shared in an integrated and complementary manner indicating, in fact, that man has two minds.

[1]Roger Sperry, "The Great Cerebral Commissure," Scientific American, January 1964, p. 42.

[2]Sperry, p. 47.

Normally in a patient with an unsevered corpus callosum, training would transfer from one side to the other, but there is no carry over with the nerve bundles severed. Such studies have revealed that engrams or memory traces are laid down in both hemispheres in lesser animals, but the human brain possesses only a single-engram system in which data is recorded in only one hemisphere, particularly for language acquisition.[3] Roger Sperry consequently believes that the development of the cerebral commissure is a part of evolution, just as is the development of the cerebral cortex itself.[4] Duplication of memory files is given up for a more efficient system, which is of course human language. The brain itself is evolving and dividing itself for specialized functions.

Left Hemisphere

Tests have shown that the left hemisphere sees, feels, and hears things mainly from the right side, while the right hemisphere senses the left world. The left-brain controls the right hand while the right-brain controls the left (see Figure II). Most right-handed people (95% according to one study) have language functions in the left hemisphere, with the right hemisphere having only minimal languaging ability (i.e. habits of "Hello" and swear words). Sixty-four percent of left-handers also have language dominance in the left half,

[3]Sperry, p. 45.

[4]Sperry, p. 50.

while 16% have this ability distributed equally and 20% possess language abilities in the right hemisphere.[5]

Here lies an important finding as far as rhetoricians are concerned: the relationship between language, thought, and hemisphericity. At one extreme we have the theory that thought is shaped by language. Consequently aphasics, who possess lesions in the left hemisphere and suffer from language dysfunction, are believed to lack cognitive ability. At the other extreme it is believed language and thought are separate streams. However, we now know that reasoning power is preserved in those with left hemispheric damage resulting in loss of language use. Those with severe aphasia are still able to solve spatial problems, possess sensitivity to find differences in patterns or configurations, and remain alert emotionally,[6] which indicates the right brain also possesses cognitive abilities, though of a different kind.

To help identify the specific specalized functions, subtle tests have been devised by various researchers. Keep in mind that the right side functions predominantly in most people and is controlled by the dominant left cerebral hemisphere of the brain. When objects were placed in the left hand of a patient whose corpus callosum was surgically severed, the patient could not articulate the object. With the

[5]"The World of the Brain," Harper's, December 1975, p. 120.

[6]Howard Gardner, "Brain Damage: A Window on the Mind," Saturday Review, 9 August 1975, p. 28.

reciprocal connectors between the hemispheres cut, the verbal, left-brain received no information from the right hemisphere which processed the sensation of the objects in the left hand. Therefore, it had no way to send the message. Similarly, patients verbally denied flashing lights in the left eye, but when asked to point to the lights manually, when they were flashed in their left field of vision, they could do so.[7]

In another experiment, split-brain patients were asked to look at pictures through a machine designed to show one image to one eye, another to the other. For example, the left eye which is controlled by the right-brain saw one half of a man's face while the right eye viewed one half of a gorilla's face. The result? When asked to name the object presented, a verbal act, the patient responded that he saw a gorilla's face. When the patient was shown two cards, one with a man's face and the other with a gorilla's face, and asked to point with his left hand to the image he saw, his left hand pointed to the man's face.[8] Consequently verbal abilities are traced to the left hemisphere, whereas, imagistic abilities, depending upon visual and spatial abilities, are identified in the right. The importance of this fact cannot be over-emphasized in the course of this study.

[7]Michael S. Gazzaniga, "The Split Brain in Man," Scientific American, August 1967, pp. 24-25.

[8]"The World of the Brain," p. 120.

Again, the hemispheres can "know" different kinds of information and "know" in different ways. Skills enabling the articulation of information processed by the right hemisphere, for example, are not always available to the left-brain, neither do articulation and memorization assure imaginative, imagistic, creative involvement from the participant. Such facts are the concern of the rhetorician, for they point to new directions in the teaching of writing.

A. R. Luria's studies speak directly to problems of grammatical structuring resulting in lesions to certain areas of the left hemisphere (i.e. the parietocipital region). Lesions in this region disturb the spatial organization of perception and movement, the symptoms of which are inability of the patients to interpret the positions of hands of a clock of find their locations on a map; they are not even able to find their way around their ward. According to Luria, "They begin to have great difficulty in understanding grammatical structures incorporating logical relationships, such as 'the father's brother' and 'the brother's father'; 'spring after summer' and 'summer after spring'. . . ."[9] Simpler grammatical structures with loci of operation in other regions of the left hemisphere remain unimpaired.

In particular situations involving such tasks, the patient's problem is obvious, but when these special tasks

[9]Luria, p. 40.

are not called for, his day-to-day activities seem quite normal. For example, as in the group of processes above, patients experiencing organizational problems of perception and movement continue to speak fluently (the motor operations of speech reside in another area of the dominant hemisphere), to understand or play musical melodies, and to move smoothly and gracefully with no impairment in coordination.[10]

To illustrate further how the brain performs specialized functions, each associated with different kinds of "knowing," research with musical hearing and speech hearing reveal that they are not different versions of the same psychological process. A patient who suffers local lesions in the left temporal region possesses disturbance of speech hearing to the extent that he cannot discriminate between similar speech sounds. At the same time his musical hearing remains unimpaired.[11] What this reveals is that different factors are involved in cognition, not all of which are regularly recognized nor probably even stimulated in the educational classroom.

Studies also show that mature adults do not recover to the same degree as do children. Still the adaptability of the brain to damage is phenomenal. Although the cerebral hemispheres specialize, they demonstrate a remarkable plasticity by taking over lost functions in other parts, making these regions work overtime. If aphasia strikes a youngster from

[10]Luria, p. 40.

[11]Luria, p. 41.

two or three years of age, the period after which his language learning has begun, he will remain unresponsive possibly for weeks at a time. When he regains cognizance of his environment, his language learning begins all over again. However, the matter is somewhat different when a child suffers aphasia between the ages of four and ten. He almost always recovers his language abilities completely even though there may be aphasic residue such as a minor perceptual problem. In these children the progress is slow, even to the onset of puberty at which time improvement ceases. The adult improves over a five month period at which time he no longer recovers his language ability, for the interference remains.[12] According to Eric Lenneberg, language learning can take place in the right hemisphere (and probably the left hemisphere as well) only between the ages of two and thirteen.

In summary, the left hemisphere performs mental functions which include language, communication gestures, the design of behavioral sequences, temporal organization, and abstract, analytical thinking dealing with mathematical and logical problems. It is propositional in nature, for it is in essence our logical, verbal mind, providing us with daytime cognition without which we would have neither science nor culture.

[12]Eric Lenneberg, Biological Foundations of Language (New York: John Wiley & Sons, Inc., 1967), p. 146.

Right Hemisphere

The right hemisphere (the so-called silent half) is generally responsible for spatial relationships and patterns, fantasy and dreams, music, imagery, and the recognition of facial expressions and body language. Different from its mirror half which is adept at sequential problems, the right brain performs functions of harmony and simultaneity. It functions with those matters requiring an all-at-once response. Since it deals with images and spatial relationships requiring a special contextual synchronicity, the right brain is appositional in nature. Inagination and intuition are its responsibilities; thus (in light of the previous discussion and in reference to figure I on page 10 concerning the steps in the transformation of pure experience from the sender by way of a message to a receiver) the right hemisphere is pre-rational and post-rational.

The dichotomy between these functions of the two cerebral hemispheres is of great interest to the teaching of writing, for in it we find a theoretical foundation for how one's motives are conceived, transferred, and perceived by another. The central issue involves the linearity of grammar and language formation (the logical arrangements of words to communicate an idea) and the holistic, a-temporal nature of imaging (the recognizing and understanding of the relationship of individual images in a literary work to the whole).

The dualities of these two modes of consciousness have been with us for centuries. The polarities have been

characterized in this manner:

Reason	vs/	Passion
Mind	vs/	Intuition
Masculine	vs/	Feminine
Profane	vs/	Sacred
Logical	vs/	Mysterious
Medicine	vs/	Art
Yin	vs/	Yang
Folklore	vs/	Fable
Science	vs/	Religion[13]

Now it is known that these modes have a psychological basis. Each is responsible for a distinct mode of thought. We have two of many of the other organs and limbs; in a sense this symmetry is true for the brain. Anatomically each is the mirror image of the other with full sets of centers for sensory and motor activities of the body: sight, hearing, movement, etc. But each is specialized in its association with one side of the body.

One study, made by Norman Geschwind, reveals a noticeable asymmetry. The area behind the primary auditory cortex in the upper surface of the temporal lobe is reported to be larger on the left side in 65% of the patients studied, and larger in only 11% of the right. On the average this area is one centimeter longer in the left half, or larger by one-third.[14]

[13]Robert Ornstein, "Right and Left Thinking," Psychology Today, May 1973, p. 87.

[14]Norman Geschwind, "The Organization of Language and The Brain," Science, 27 November 1970, p. 944.

Whatever the implications of this are, one may be that like other parts of the anatomy, the exercised parts are strengthened with use.

Patients with disabilities prohibiting them from oral expression can learn to communicate by other means. Patients can be taught a method of singing which calls upon the musical right hemisphere to assume the responsibilities usually relegated to the left hemisphere. Students can also learn to communicate by manipulating cards coded with visual symbols which correspond to objects and actions. Failure to read, resulting from lesions in the left brain of alexiac patients, can be partially remedied when the patient is given 3-dimensional letters to touch. Those in the Orient may read ideographic characters but fail with phonetic characters.[15] The implication in these cases is that "knowing" is prominent in the silent region as well, especially in visual contexts. According to Geschwind, "...comprehension of written language would require connections from the visual to the speech regions, and the destruction of the connections should be able to cause isolated difficulties in reading comprehension."[16]

Other tests also indicate the lateral functions of the cerebral hemispheres. Measurement of alpha waves by the electroencephalograph (EEG) in each region reveals a turning off of the uninvolved hemisphere in a particular mind function.

[15]Gardner, p. 29.

[16]Geschwind, p. 942.

If the left hemisphere is working on a verbal task, say, the right hemisphere produces more alpha rhythms and vice versa. Increased alpha production indicates decreased information processing. The normal brain seems to "turn off" the side not used in order to reduce interference.[17] Readiness or preparedness are stimulated when activity or speech performed by the same hemisphere are inacted. These areas are aroused by the rheostatic (variable flowing) pattern of brain performance. Luria points out that:

> Any phenomenon or arousal is accompanied by a whole group of symptoms which indicate a general increase in the level of preparedness or tone of the organism. These include the familiar changes in cardiac activity and respiration, constriction of the peripheral blood vessels, the appearance of a psychogalvanic reflex, and the occurrence of desynchronization phenomena (depression of the alpha-rhythm) which are observed whenever attention is attracted by a stimulus or by some form of activity.[18]

Therefore, it may be easier for a right-hander to dribble a basketball with the left hand while verbalizing about his activity. But unless he is proficient at basketball, speaking while he dribbles with his right hand may decrease his performance. Why? Because in the first instance added attention is to a motor task of the right hemisphere. In the second case the left hemisphere may become taxed, allowing performance to fall off. Here is another important matter to the study of written composition. Can active involvement,

[17]Ornstein, "Right and Left Thinking," p. 92.

[18]Luria, p. 265.

whether actual or imagined, activate a verbal knowledge of an experience? Can the process of discussion help one discover what one already knows? This, too, I will pursue subsequently.

These studies indicate the affirmative. We can "know" with the right half of the brain but be unable to articulate the meaning. Such is the subjective experience one may have upon reading a poem, viewing a painting, or watching a movie. The inherent meaning lies in the parts (the separate images, say, of a poem). How these parts represent the whole of a work of art can be recognized in one real sense of the term. Later we will look at specific examples in order to examine the relationships they have to a writing curriculum.

Sperry summarizes what modern brain research indicates: first, the individual brain is unique. It has two genes governing cerebral dominance and handedness, each possessing two versions or "allele"--thus there are four segments in all. One gene determines brain dominance while the other determines hand dominance. Consequently, there are nine possible genotypes one can inherit.

Intimately related to the general theory and philosophy behind the relationship, the outer event (objective) and the electrochemical, inner event (subjective) mentioned previously and its bearing on what we know about our world, lies the second point: Subjective experience becomes a causal determinant in brain functioning. The dynamic property of cerebral activity allows for the power of high-order process

over the lower reticular components. Mind and matter interact. Subjective values have objective consequences in the brain and do not need to be separated from the realm of science. Indeed they cannot be separate.

And finally, our educational system discriminates against an entire half of the brain, giving lavish attention to training the left hemisphere.[19] The English curriculum not excluded! Curious that we train for verbal skills when creativity is bi-modal.

[19] Roger Sperry, "Left-Brain, Right-Brain," Saturday Review, 9 August 1975, p. 31.

CHAPTER III

PRE-RATIONALITY, RATIONALITY, AND RHETORIC IN THE MODERN CLASSROOM

Since both right and left hemispheric brain operations are necessary for mature mental activity, pre-rational as well as rational cognition is important to modern rhetoric. And so are the skills of selecting, arranging, and styling (the classical canons inventio, dispositio, and elocutio respectively). In order to identify the differences between traditional and modern rhetoric, the first unit of this chapter will examine the value of right-brain cognition to Aristotle and to modern rhetoric. Then the discussion will turn to metaphor and its special capability of setting images into categories so that we may be able to understand the value of both discursive and non-discursive forms of communication. The third unit will explain the need for developing skills in collecting and arranging examples (images) and skills for developing structures adequate to carry ideas. The final unit will show why traditional grammar study is detrimental to a rhetoric whose responsibility it is to teach the basics of meaning and idea, namely the process of abstracting.

The Value of Image

> We talk, far too much. We should talk less and draw more. I personally should like to renounce

> speech altogether and, like organic Nature, communicate everything I have to say in sketches. That fig tree, this little snake, the cocoon on my window sill quietly awaiting its future--all these are momentous signatures. A person able to decipher their meaning properly would soon be able to dispense with the written or the spoken word altogether. The more I think of it, there is something futile, mediocre, even (I am tempted to say) foppish about speech. By contrast, how the gravity of Nature and her silence startle you, when you stand face to face with her, undistracted, before a barren ridge or in the desolation of the ancient hills.[1]

Attention to these words reminds us of the value of pre-rational, right-brain cognition, from which come all symbol systems leading to higher abstractions. This being the case, we need to learn to use language properly. Failure to do so would prohibit our accurate participation in the events of our world. Therefore, the writing curriculum inherits the responsibility of teaching the pre-rational as well as the rational mind.

This discussion assumes that writing is a left-brained activity. Rhetoric, therefore, is also left-brained and begins with the general idea, which in turn results from the feelings and intuitions arising from the interplay of the experienced outer event and the electrochemical inner event of the participant (see Figure I, p. 10). Thus we can roughly identify the juncture of left-brain and right-brain interaction. Idea is a higher mental process requiring speech and, therefore,

[1]Johann Wolfgang vonGoethe, as quoted in Aldous Huxley, The Doors of Perception (New York: Harper and Row, Publishers, 1954), pp. 73-74.

is the beginning of the left-brain process of handling experience. Abstractions come into play. Labels are substituted for the object of experience.

Our complex mental systems require close participation of speech for the regulation of human conscious activity, while the low order processes are pre-verbal in nature. The brain synthesizes the perceived data into systems aided by ready-made codes (particularly languauge). These systems, in turn, aid in categorizing and generalizing, always incorporating the comparison and verification of the activity itself.[2] Perception is largely due to left-hemispheric activity. Therefore, it becomes paramount that these left-brained activities be balanced with those of the right; and it is the job of a writing curriculum to insure that they are.

An important observation for the rhetorician is that the process is contracted in perception of familiar objects. Short cuts are enabled by labeling and other abstracting procedures. The danger with these short cuts is that they allow us to forget the primary experience which originally lead to the abstractions. They remain full for new and unfamiliar or complex visual objects, however. In short, human perception is a complex process of coding of perceived material aided by speech. So much depends on the evolution of language.

Were it not for language and symbols we would not be able to deal with our world as we now do. Without the reducing

[2]Luria, p. 43.

and retaining power of the symbol, high order mental processes would be impossible. Without it there would be no past, no future; there would be no "this thing" as opposed to "that thing"; no here, no there. Its productivity is its "capability to recognize structural similarities between familiar and entirely novel word patterns."[3] But without the pre-rational experience in support, our language becomes empty and leaves us stranded in abstraction.

Where lies the balance between the right- and left-brained cognition? The abilities to deliverately control our awareness are necessary for consciousness. Attention must become voluntary, calling up examples from experience to support our abstractions. A writing curriculum must then teach the student how to move up through abstractions in order to balance the hemispheric operations.

Consciousness is to thought as thought is to the word (language). But Goethe's Faust said, "in the beginning was the Deed"[4] in his twist on the scripture from St. John, "In the beginning was the Word." Action or the deed was the beginning of experience in the right-hemispheric sense, but the word is the genesis (and genius) of man's potential creativity.

[3]Lenneberg, p. 330.

[4]Johann Wolfgang vonGoethe, Faust: Part One (New York: Philosophical Library, 1958), p. 57.

A complete human consciousness involves the polarity and integration of the two modes of cognition; it follows that a mature languaging ability would require the verbal as well as the imaginal. And it should be understood that a mature rhetoric would require the same.

Keeping pre-rational cognition in mind we might now examine man's use of language. Rhetoric, as Aristotle spoke of it, is the art of persuasion. But it is also more. Rhetoric, referred to as writing in this study as opposed to speaking, is the medium through which we move from being mere participants in the deed to creators who are in the process of shaping their world with the word. More specifically, rhetoric is the art of selecting, arranging, and styling ideas in order to get one's audience to act appropriately.

In another sense, however, language is our sea. The paradigm may be understood as a homeostatic device. Like water to the fish the paradigm is to us; it is the medium by and through which we move to perceive our world. Paradigms help explain the world to us. Like studying grammar they give us one half our life. The earth-centered universe of Ptolemy served the people and the times quite well. When Copernicus offered the theory that the earth revolved around the sun, survival of the established way was threatened. At first society refused to learn to swim with Copernicus. But when evidence mounted that their grammar could no longer keep them afloat in the flood-waters of a new age, they stopped their flailing and thrashing and beating the water in an effort to

rise out of it. They relaxed and began to be carried along with the current, learning to survive in a new situation, learning to adapt to a new system.

In order to survive we must learn to operate in the system in which we find ourselves. In this case it is a sea of language. James Moffett is very explicit in these regards:

> English, French, and mathematics are symbol systems, into which the phenomenal data of empirical subjects are cast and by means of which we think about them. Symbol systems are not primarily about themselves; they are about their subjects. When a student "learns" one of these systems, he learns how to operate it. The main point is to think and talk about other things by means of this system.[5]

These symbol systems are paradigmatic by nature. Since our Western minds insist upon mathematic and empirical data to substantiate what "is," our game is quantity as opposed to quality.

What we take in it put through a grinding process of our own linear thinking. Grammatically speaking, our units of discourse correspond to the chopped elements of situations (which are really wholes). We often take these units of discourse, which are mock-ups of the empirical structure, as "the way things are" (abstractions void of the example).

A look at traditional rhetoric is helpful here. The rhetoric of Aristotle is useful for classifying and relating, but his rhetoric lacks the dimensions of process and constant change in a space-time environment. Aristotle cited four uses

[5]Moffett, Teaching the Universe of Discourse, p. 6.

of rhetoric: (1) it prevents triumph of fraud and injustice, (2) it instructs when scientific instruction fails, (3) it makes participants argue both sides of a case, and (4) it is a means of defense.[6] He referred to rhetoric as an art "of discovering in the particular case what are the available means of persuasion" (p. 7). And because of the criterion of art, what is important is "not outward success, but a correct method...' the correct method will bring success in proportion" (p. 7). Here we recognize a foundation almost exclusively based on a logical, left hemispheric formality. "If you follow these rules," Aristotle seems to be saying, "then you will obtain such and such results."

His two forms of logic are deduction--meaning "to conclude from certain assumptions... either universally or as a rule..." and induction--meaning "to derive a general law from a number of like instances" (p. 10). Deduction depends on the enthymeme or rhetorical syllogism (the proposition) while induction uses the 'example' (the appositional image). Each offers proofs of varying types. The choice of whether to use the example or the enthymeme is dependent upon the speaker, since some are more given to one and not the other according to Aristotle. However, as is characteristic of a culture so oriented toward logical proofs, the enthymemes "are more

[6]Aristotle, The Rhetoric, ed. Lane Cooper (New York: Appleton-Century-Crofts, Inc., 1932), pp. 5-6. Further quotes from this same source are from this edition and will be followed by the page number on which they may be found.

applauded" although "arguments through examples are not less persuasive" (p. 11).

Aristotle accurately read the response of a culture that believes what can be described with numbers and language is more real. Such a culture's over-reliance on left-brained knowing tends to insulate it in the security of its existing paradigms. Conclusive proof is comfortable. Speaking of the two kinds of signs, Aristotle says,

> ...one bears... the relationship of a particular statement to a universal inductive..., the other that of a universal to a particular deductive.... of these, the second, the conclusive sign, is called TEKUNPLOV.... When people take what they have said to be irreputable, they think they proffer a TEKUNPLOV, as if the matter were now demonstrated and concluded (p. 13).

TEKUNPLOV excludes any possibility of other events occurring. It excludes the wholes of a space-time environment in which "things" keep moving and changing constantly, both inwardly and outwardly. In short, TEKUNPLOV omits functions of the mind, which becomes an "it," a noun, a "thing." Mind is polarized and made static as a result--like "rain."

But Aristotle's intuitions told him there were more ways of understanding and persuading than through the use of deductive reasoning and its enthymeme (syllogism). 'Example' was a valuable means of proof--valuable for its ability to create a pre-rational moment for audience participation. Relying on the image to provide vicarious experience, the idea could thus be transmitted from speaker (writer) to listener (reader). Although image and idea are sometimes

treated as antithetical, Aristotle saw them closely akin. In fact, images are the foundations of more elaborate ideational structures. Imagery, for Aristotle, is one means of support for deductive propositions. It is not the purpose here to argue whether poetry, even the most esthetic, is essentially didactic, but in the words of Kenneth Burke,

> Even an extremely imagistic poem is organized only insofar as it abides by integrating principles; and because they are principles, if criticism were discerning enough it could detect their counterparts in the realm of ideas; thus the sensory images could be said to embody ideas that transcend the sensory.[7]

If what he says is true, then an idea can be treated as a principle behind the image. In brain terminology the verbal capacity of the left hemisphere abstracts meaning from a visual, right hemispheric experience. But the metaphysics of an image being the incarnation of the natural idea (Universal Idea) is doubtful. For it to be true, the verbal mode of thought would necessarily be the parent while the imaginative, visual mode the child in this scheme. However, the left hemispheric operations evolved to give meaning to the deed, if what Luria says about the higher tertiary systems is true. This is probably the case from a purely esthetic standpoint:

> ...where a shifting body of imagery is concerned in a unified work of art, the "spirit" of each individual image is to be found, not in itself, but in the artistic purpose behind the whole body of imagery.[8]

[7]Kenneth Burke, A Rhetoric of Motives (Berkeley, California: University of California Press, 1950), p. 88.

[8]Burke, p. 89.

Aristotle's rhetoric was practical; it was meant to stir persons to action and promote decision-making in line with what was "right." But as Burke explains, imaginal suggestiveness in poetry transcends the practical. The image is to be admired not for its power to move one toward a decision, but admired as valuable in and for itself. Because images, insight, feelings, and intuitions all deal with part-whole relationships by immersing the participant in a per-verbal moment (all right-brain phenomena), images bear a certain power to balance the extremes. There should be no antithesis between body and spirit, between Deed and Word. The first is a way into the second and vice versa. This fits nicely with what brain studies show: our logical left hemisphere is evolving from what was once a single brain of a lower order. Burke again offers valuable insights into this matter:

> ...look into the writings of any mystic who has left a record of his methods, and you will find that the entry to ultimate communion is made through body, nature, image, systematically treated as a necessary disciplinary step. Indeed, so thoroughly is this the case, that for the most ultimate of his experiences, the mystic will again employ the terms of body, nature, image (on the assumption that, if one has gone through the proper series of steps, one knows how to discount the inadequacies of such language, while the clash of images by oxymoron comes closest to expressing the experience for someone who has not been through it).[9]

This communion is made "through" a series of steps, transcending the limits of language. The important point is that it is transactional and transformational, since it is a

[9]Burke, p. 189.

process. Nothing is objectified, nothing named beforehand to limit the meaning of the experience to a preformulated paradigm.

Aristotle, as did his culture, believed strongly in the Universal Idea above and behind and preceding all events. The absolute nature of this arrangement offers the comfort characteristic of any myth. And at the root of myth is time made "objective," as were all higher abstractions. If time is "objective," then there must be a beginning; and if there is a beginning, there must be a creator; and if there is a creator, he must possess infinite wisdom, having mapped all the "right" choices and formulated the "is-ness" of the universe. Such a system is extremely logical. But in strictly left hemispheric thinking of the followers of Aristotle, there is only room for "substantives" and "attributes"--one's interaction in the event is not acounted for.

For Aristotle structure was absolutely and objectively given in the essence of things. Neil Postman and Charles Weingarten quote Heisenberg, however, as saying "...what we observe is not nature itself, but nature exposed to our methods of questioning."[10] In other words we assign meanings to our environment. The paradigm is made, created, imagined by the one who perceives.

Cause-effect relationships of transactions between observer and observed determine our definitions. The logic

[10]Neil Postman, and Charles Weingartner, Teaching As A Subversive Activity (New York: Dell Publishing Co., 1969), p. 78.

of Aristotle requires one to accept definitions in fixed form and therefore accept fixed meanings. It denies the validity of postulational methods of meaning making, whereby the conscious and unconscious may be bridged.[11]

In the Aristotelian tradition rhetoric acknowledges the personality of the writer in the process of the composition in a limited way only. Speaking of this matter, Janet Emit states,

> This is not a criticism of the classical text; it is an historical comment. The rhetorical tradition is simply, in its major works, significantly prior to the development of psychology with its interests in introspection and theories of personality development.[12]

To reiterate, bi-hemispheric processing is essential in an eventful world. Communication methods must be developed to account for and handle its dynamics. I. A. Richards classifies the classical notions of the world with the modern: Aristotle's is a grammar of "substantives" and "attributes" (nouns and objectives) whereas the world of modern physics is based on a grammar of "Events" and "Objects" and modern rhetoric (pictoral exposition) is based on a grammar of "Place" and "Referent."[13] The experience of participation (by the "referent") in the space of "Place" is dependent on right brain operations.

[11]Alfred Korzybsky, Time-Binding: The General Theory (Ann Arbor, Michigan: Cushing-Malloy, Inc., 1949), p. 4.

[12]Janet Emig, The Composing Process of 12th Graders (Urbana: NCTE, 1971), p. 16.

[13]I. A. Richards, and C. K. Ogden, The Meaning of Meaning (New York: Harcourt, Bruce & World, Inc., 1923), p. 101.

Donald Bryant, a modern rhetorician, offers this definition for a rhetoric evolved from Aristotle: rhetoric is a strategy "for deciding best the undecidable questions, for arriving at solutions of the unsolvable problems, for instituting method in those phases of human activity where no method is inherent in the total subject-matter of decision."[14] This allows for the establishment of a relationship between the writer and the reader, while the transmission of information based upon the needs of the audience, persuasion and propaganda become less important. Instead of the story-line of the logical, sequential left hemispheric function, the parts and their relationship to each other creating the whole become the focus of intellectual activity for the reader or listener.

What we in the later quarter of the twentieth century should be concerned with is hierarchy of mind, for that is what we are finding the universe is about. The hierarchy of mind could possibly range from the stereospecific ability of protein molecules to "recognize" other molecules by shape or chemical reactivity, up the scale to instincts, to simple intelligence, to abstract intelligence, and possibly even to extra sensory powers.

"Minding" is "meaning making" and suggests limitless processes. It makes man's mind the matrix of the universe

[14]Richard Larson, "Teaching Rhetoric in the High School: Some Proposals," Rhetoric and Composition, ed. Richard L. Graves (Rochelle Park, New Jersey: Hayden Book Co., Inc., 1976), p. 252.

allowing him to generate whatever reality he can know. Einstein said intuition (the imagination) is most important in order to allow one to see the old anew.[15] Such right-brained operations enable us to apply correct symbols to facts without being shackled by the logic of old. What this presumes is an individual willing and able (because they have proper skills) to reorganize their world and their values in order to begin functioning according to a new set of rules. It is their duty to pursue truth through a web of shifting complexities because of the simultaneous nature of events. But new sets of rules imply contradiction, which in turn implies that if they are to be able to change their values and their inner worlds, they will have to be flexible enough and have the means by which to handle contradictory moments simultaneously.

It can be said now in comparison that the old rhetoric is one based on persuasion and built upon a design whereas the new rhetoric requires identification and relies on appeal which in part is unconscious. The new rhetoric utilizes symbols to induce co-operation and identity.

Furthermore, identification is often achieved through two means: (1) by structuring the discourse to fit the needs of the audience, and (2) by styling our language to suit the level of the participants.[16] The benefit of a psychology whose

[15]Korzybsky, pp. 50-1.

[16]Edward P. J. Corbett, Classical Rhetoric for the Modern Student (New York: Oxford University Press, 1965), p. 568.

interests lay in introspection and personalities of those participating in the discourse cannot be denied.

At the time Aristotle stated "educated men lay down abstract principles and draw general conclusions; the uneducated argue from their everyday knowledge and base their conclusions upon everyday facts," (p. 156), he was absolutely correct. Today educated men still "lay down abstract principles and draw general conclusions," but we must not overlook the fact that we edit reality. Therefore, the meaning derived is not in the principles or conclusions drawn, nor even in the words used to formulate these abstractions, but the meaning is in the ones who do the abstracting.

To say what an experience is causes one to fall into the trap of labeling or naming, and to forget the value of the interaction between object and observer. Something, any event, never is any one thing or never is any one way. Therefore, if one is to communicate the interactivity of object and observer, he must speak of the experience "as if." In so doing he is setting images in categories through the use of speech. And so we have the artistic capabilities of transforming an experience into symbols as seen most clearly when we examine metaphor.

The Bi-Hemisphericity of Metaphor

Analyzing the nature of metaphor's verbal quality, W. Ross Winterowd finds that "there are intermediate levels beyond which we can go in explanation of the metaphors and

also that there are rockbottom levels beyond which we cannot go."[17] He uses this example to illustrate: Someone may ask the meaning of "eat, drink, and be merry, for tomorrow you die." We can propositionalize by saying the phrase means "life is but a day," a "rockbottom" term. Or, if he still doesn't understand, we can say "life is short." "Short" is an "intermediate" term beyond which further explanation is possible: "Life is only a few hours in the sum of eternity." Metaphor, because of its verbal nature, can be explained with "rock-bottom" terms or with further metaphors.[18]

Even pure images can communicate right brain knowledge yet defy the metaphor's ability to propositionalize images. Take for example an imagistic poem by William Carlos Williams which does not speak of an experience "as if". "The Locust Tree in Flower" impresses the mind but eludes an explication.

The Locust Tree in Flower

Among
of
Green

stiff
old
bright

broken
branch
come

[17]W. Ross Winterowd, Brain and Rhetoric: An Exploratory Essay, 1977 (ERIC ED 146 588), p. 12.

[18]Winterowd, p. 12.

white
sweet
May
again[19]

Reading the poem gives one the sense of watching an artist add stroke after stroke to his canvas, each developing and changing the whole scene. With his final stroke we recognize the total image. And the sensitive reader's emotions and feelings are arrested the same as if he witnessed the flowering of the locust tree himself. The meaning? Nothing in the poem suggests any metaphorical interpretation; no idea stated in the form of a theme such as change or the cycles of life is warranted for the images bear no connections to any imagistic or thematic material outside the poem itself. The meaning of the poem cannot be expressed in any propositional, logical, left-brained manner, but it exists the same as the flowering of the tree. And who among us can ascribe an explicit meaning to that event? The imagery of the poem and the experienced event of the flowering locust tree have meaning, but not in any metaphorical sense.

A look at D. H. Lawrence's poem "The White Horse" will reveal a similar characteristic of the pure poetic image:

The White Horse

The youth walks up to the white horse, to put its
halter on
and the horse looks at him in silence.
They are so silent they are in another world.[20]

[19]Kenneth Koch, Rose, Where Did You Get That Red? (New York: Random House, 1973), pp. 128-129.

[20]Ibid., p. 273.

Although we could say this poem has a theme of silence, an explication escapes us. The meaning is intelligible only in a right hemispheric sense, not in a metaphorical sense. Like the flowering of the locust tree, the immediate moment and the relationship between boy and horse is organic. To extract a piece of the whole by any left hemispheric means would be to credit one or two of a painter's isolated strokes on a canvas with meaning. But the meaning is there, and we know it, responding with a refreshing reverence to the whole event.

T. S. Eliot's monument among poetic creations, The Waste Land, creates this same atmosphere or impressionism in order to render the appearance of experienced events. He uses the pure image at the same time he gives propositions by way of metaphor. Some passages are purely imagistic whereas others are metaphorical. The distinction is that the image is self-contained while the metaphor, though emanating from the image, points to something outside the immediate poetic work thus establishing an idea, and abstraction. In brain terminology, then, the image is right hemispheric, the idea is left hemispheric, whereas the metaphor is bi-hemispheric. From the organic event metaphor propositionalizes experience. Metaphor requires a great degree of integrated hemispheric response on the part of the writer as well as the reader. The opening lines of The Waste Land reveal how one creates an impression complete with image and idea:

> April is the cruellest month, breeding
> Lilacs out of the dead land, mixing
> memory and desire, stirring

Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
a little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
and went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar keine Russin, Stamm' aus Litauen, echt deutsch.
And when we were children, staying at the arch-duke's,
My cousins's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.[21]

In speaking of one thing in terms of another ("as if"), the neural sensation or the participant's pre-verbal event is readily transmitted and interpreted logically and propositionally by the left hemisphere into ideational terms. The meaning of April can easily be explained, for it is the subject of a metaphor. It is the culprit, cruel because it disturbs, causing a resigned life to become active again. Likewise the Winter metaphor can be easily explained: it insulated and gave security. And so too with Summer: it is a visitor who brings a moment of life and excitement. But how do you explicate the meaning of the stopping in the colonnade, the drinking of coffee and the chat? How do you explain the meaning of the sleigh ride and being told to hold on tight and the spill? You don't. It is the atmosphere, the space and time and relationship of the images that trigger the feelings and emotions of the right hemisphere. The final two lines of this stanza

[21]T. S. Eliot, T. S. Eliot: Collected Poems 1909-1962 (New York: Harcourt Brace and World, Inc., 1963), p. 53.

of course, are abstract commentary suggesting the escape to a more leisurely environment.

In fact, the entire poem is a montage. The images and metaphors are juxtaposed to create a special order to one detail against another. The fragments so arranged create a new whole, a synergic meaning requiring right and left cerebral functioning for a neural and mental response.

Eliot's poem is "imaginatively coherent," as Suzanne Langer would say:

> To be imaginatively coherent, the "world" of a poem must be made out of events that are in the imaginative mode--the mode of naive experience, in which action and feeling, sensory value and moral value, causal connection and symbolic connection, are still undivorced. For the primary illusion of literature, the semblance of life, is abstracted from immediate, personal life, as the primary illusions of the other arts--virtual space, time, and power--are images of perceived space, vital time, felt power.[22]

This discussion differentiates between the imaginative symbolic form of creation, which relies heavily on right hemisphere performance, and the discursive statements about actual experience, mostly practical discourse of the verbal, rational hemisphere. Both are governed by laws of thought: the first is a non-discursive symbolic form whereas the second is a discursive logical form. A writing curriculum teaching both non-discursive and discursive forms trains both hemispheres. It has been stated previously that there are two modes of knowing. Each is processed by the brain differently.

[22]Suzanne Langer, Feeling and Form (New York: Charles Scriber's Sons, 1953), p. 217.

What is strictly known by the right-brain cannot be articulated. What often times is intellectually verbalized by the left-brain cannot be felt. The imaginative art form provides a way of transmitting such knowledge. Its job is:

> ...to articulate knowledge that cannot be rendered discursively because it concerns experiences that are not formally amenable to the discursive projection. Such experiences are the rhythms of life, organic, emotional and mental (the rhythm of attention is an interesting link among them all), which are not simply periodic, but endlessly complex, and sensitive to every sort of influence. All together they compose the dynamic pattern of feeling. It is this pattern that only non-discursive symbolic forms can present...[23]

And present they do, most recognizably in the lyric. The lyric poem presents the subjective moment, vision, and emotion through a verbal medium. Lyrics usually create a semblance of a moment in history, a limited event of thinking a thought or feeling an emotion. It is contemplation whose tense is present. They deal with a-temporal, a-sequential material in a symbolic form. Like the purely imagistic poem, the pure lyrics for the most part elude explication; they are moments of experience passed through an artistic form from the writer to the reader so that both participate in that pre-rational moment. Recall Robert Herrick's "Delight in Disorder." He captures a truth of life by getting us to see the "onceness" of a thought.

The notion of presence is not new to the rhetorician. Aristotle early on recognized the value of the example (the inductive method or argument) alongside the enthymeme (the

[23]Ibid., pp. 240-41.

deductive, syllogistic method). As previously discussed, arguments in the form of enthymeme are more attractive to an audience for they present statistical proof. But as also has been discussed, there is another mode of knowing that does not answer to logical proof. Some people are more given to examples than to enthymeme and vice versa (as Aristotle believed), according to their cerebral dominance. If one lacks enthymemes for proof, the examples must serve. If one has an enthymeme, he must use an example for confirmation in complementary fashion. Examples, says Aristotle, function like witnesses, for they create images and with them pre-verbal moments.

Examples are themselves proof. They do not need and often defy propositional explication. So it is with many imagistic poems, the one by Williams discussed above for example, or a lyric pure in quality. By way of comparison, one cannot explain to another who was born deaf what music sounds like and get him to "hear" its quality. Neither can color be taught to the born blind by way of propositional, verbal logic. Both the hearing of music and seeing of colors are experiential events between an outer something and an inner something. But what one can do for another who, say, has recently undergone eye surgery to give him first sight is to teach him what red is by taking him to a fire station and pointing to the red truck, taking him to a stop light and pointing to the light as it flashes on, taking him to a desk

and pointing to the red books. Knowledge of color can only be gained by the experiential association with the images themselves.

To explain what red is we can only show a red object. To explain an image we can only present another image. When we do either the whole category is altered just as the addition of one more word (or brushstroke) in Williams' "The Locust Tree in Flower" would create an entirely different poem, the image itself having been altered. Likewise the re-arrangement of images which create a montage effect, for example in Eliot's The Waste Land, would create a different meaning. Things and images are what they are as well as where they are. To shift or add to would be to create again a new space/time relationship.

The point here as it relates to cerebral hemispheric functioning (and the teaching of writing) is that there is no opposition between the two modes of knowing--in fact they are complementary. Imaginal thinking is right-brained whereas ideational thinking is left-brained. Formulation of the former requires intellectual, discursive processes of the latter. Similarly, higher order verbal processes which rely on symbols cannot operate without the basic symbols--images--which spark intuitions in the first place.

The interaction between the outer event and the inner event of the participant which gives rise to the image and thus the intuition, is actually form wherein reside quality. "The comprehension of form itself... is spontaneous and natural

abstraction; but the recognition of a metaphorical value of some intuitions... is spontaneous and natural interpretation."[24] Reference to the Figure I (p. 10) will readily reveal that intuition rises first out of the form created when an image is conceived. Undergoing an encoding process to allow another to share the experience, it is then available for interpretation. The one decoding shares in the experienced symbolic form and is able to finally intuit the essence himself. Intuition is the first and final event in the brain's handling discourse. Consequently, our consciousness can only be as great as our intuitive ability.

To ignore the value of intuition or the values of symbolic systems of rhetoric is to become split-brained or schizophrenic, without benefit of a metaphor to identify the mind with what goes on outside it. We have little choice but to believe Sperry when he says our educational system slights one half of the brain, if not because of the scientific evidence he cites, then for what seems to be the glaring fact that most people see no meaning or purpose in poetry. Their primary processes offer no images. They do not balance on that tightrope metaphor.

Final words about "reality" exclude the deed, the event of intuiting. They are mythical. Realizing there are no final words about "reality" we can courageously engage ourselves in deed and word by participation in rhetoric as

[24]Langer, p. 378.

art. Metaphor continually stirs the deep structures of our accepted world by insuring a balance between image and idea. For us to possess open and healthy minds, our abstractions must reflect these deep structures. Images must be set in categories for communication. A balanced rhetoric would, therefore, strive to teach the use of image and idea to insure creative mental habits.

The Art of Rhetoric

Artistic geniuses (Ezra Pound, for example) and innovative scientists (Albert Einstein to name only one) have always possessed that uncanny balance between cognitive processes. They seem to surpass their teachers in brilliance. What they learn is seemingly not taught. But writing teachers attempt to teach whatever skills may be necessary for all capable individuals to achieve and balance of mind and harmony of thought of the genius: we teach mechanical skills and approach the "affective" realm of language learning. Subsequently we will review studies that reveal how both modes of consciousness can be utilized and even strengthened in the process of producing language. How to conceive (imagine) and verbalize those conceptions is the business of a writing curriculum. The first problem relates to the classical devices of inventio and dispositio, while the second concerns problems of elocutio. One needs skills for collecting examples for specification and skills for developing grammatical structures to indicate relationship so important to abstract thought and a balanced mind.

Recently new techniques involving semantics, rhetoric, linguistics, role-playing, and encounter group situations have been tried. But what some are beginning to recognize (among them Hans Guth and Ross Winterowd)--and what modern brain research is bearing out--is that we don't need added emphasis on any one approach. Instead what we need is to develop a "concept" of English that "offers solid focused productive work while at the same time is doing full justice to the imaginative, creative, human dimension of language."[25] Lately we have been recreating the teaching of English into a positive modern approach--not a negative one in which the teacher plays sentinel of the language by counting student errors to grade his ability to converse.

Instead, a positive approach would recognize the nature of the bi-modal cognitive processes of the individual and consequently allow for teaching writing in what Janet Emit calls the reflexive (poetic) mode as well as the extensive, school sponsored mode.[26] To adhere to one at the expense of the other would be to deny the equality of the two modes and limit the range of ways one can discourse. The reflexive mode is associated more with right hemispheric cognition, even though the very act of writing itself requires the sequential ordering of words on a page. Its focus is on the writer's thoughts and feelings about his experience. The writer is his own audience;

[25]Hans Guth, "Forward to Basics: Developing the Language Potential," Kansas English, December 1976, p. 9.

[26]Emig, p. 4.

since this is the case, the style is tentative, personal, and exploratory. The extensive mode focuses more on sending a message to another. The style, therefore, is more impersonal because the writing is a report of "facts." As now taught the extensive or extrinsic mode often requires little more tongue, ear, and soul than does Percival the computer.[27]

Emig's study on the composing process reveals that the teaching of composition at the high school level is unimodal. Since the high school is a large segment of the public educational system, we can assume that schools in general view the extensive mode as the valuable academic mode for our scientific society. The unimodal approach seems to deny the importance of the moment of individual experience symbolized in the image and transformed by means of metaphor to an audience. The concern is instead with sending a message to edify, enlighten, or evaluate. Product is the main concern; content alone is crucial. It is to shun the process of the reflexive or intrinsic mode which is dynamic because of the power of the imagination to sustain a living presence (pre-verbal moment) for the reader. The students studied by Emig revealed a marked attachment to the extensive mode and were reserved and at times even fearful about feelings. For them writing is primarily discursive.

Emig states that teachers of composition fail to understand in depth what composing is about and as a result

[27]Ken Macrorie, Uptaught (New York: Hayden Book Co., Inc., 1970), pp. 4-6.

oversimplify the process. Planning degenerates into outlines, leaving no time for solitude in which one can explore his own mind and imagination and play around with words and concepts to see how best to say what needs to be said. Reformulation becomes the correction of minor mechanical infractions. Accordingly, teaching composition has become a neurotic activity; the negative approach of pointing out mechanical errors is futile for balancing the idea with image, and the confusion of mechanics (spelling, punctuation, length, etc.) with the thinking processes is detrimental to one learning to use a symbol system.[28]

Whenever the bi-modal processes of writing are omitted, the audience or the reader becomes unimportant to the writer. The composition then becomes artificial. Aristotle defined rhetoric as "...the faculty of discovering in the particular case what are the available means of persuasion."[29] But it is more. It has evolved into a study of the use of language, through its powers of symbol, to get people to act. Richard Larson's definition is more encompassing and reinforces the assertions made in this study: rhetoric is "the art of adapting the ideas, structure, and style of a piece of writing to the audience, occasion, and purpose for which the discourse is written."[30] The writer must be sensitive to his reader and

[28]Emig, pp. 98-99.

[29]Aristotle, p. 7.

[30]Larson, p. 254.

be able to make choices about the stylistic and organizational patterns of his discourse.

Control of one's language in order to insure his life manageability is the purpose of the study of rhetoric. How one is able to symbolically transform a pre-verbal event into a symbol system for himself and another is much closer to the essence of rhetoric. Learning how language works and studying grammar are only unimodal isolated activities relating to language operation and use.

To learn to use language is to learn to think. If one subscribes to the theory that language is necessary if one is to be able to think, then conceiving (that is, imaging in one's mind) and verbalizing must be taught congruently. The left hemisphere must learn to handle for an audience what the right hemisphere recognizes. This being the case, students in a writing course must be given the opportunity to perceive how they use language. Without this awareness the students' transforming abilities will be dwarfed or warped and consequently their abilities to manage their lives will be minimal.

The problem encountered in the production of language is two-fold: (1) conceiving in an intuitive, imaginal way (right-brain dominance) and (2) having at one's disposal the structure and the capabilities of using that structure to carry one's ideas (left-brain function). Each problem can be mastered and one's abilities strengthened by "natural" manipulation of experiences and language.

The classical rhetorical devices of inventio and dispositio (ideas and their arrangement) are of much concern to the student seeking to obtain cooperation from his reader. Since his job is not to persuade in an Aristotelian manner, then he must be more sensitive to his reader and be able to make choices concerning the arrangement of his material to produce the desired effect. If he wishes to engage another in the pre-verbal moment replete with emotions, feelings, and desires, he must be competent at selecting and arranging. He must be able to manipulate experiences and images in an inductive manner to create the abstractions he wishes his audience to understand.

Movement from primary to higher tertiary processes is a must. But teaching designed according to logical, analytical modes of cognition stifle these right-hemispheric, holistic abilities which are required if one is to be able to choose. Likewise it is the responsibility of the audience to decipher inductively, upon occasion at least, for organization does not always follow logical patterns, especially not for certain audience cooperation. Even if one's composition did follow one logical mode, there is much room for variety with that mode.

The following student paper from this writer's class illustrates how the strategic arrangement of material may help create a desired effect from the reader. First the writer manipulated examples and images which appeal to one's pre-verbal understanding. Once persuaded of the severity of the situation (having imaged the event for himself) the reader is offered logical solutions.

ASSERTIVE BEHAVIOR TRAINING: A VIABLE ALTERNATIVE TO PROTECTIVE CUSTODY

When Sister Willabeth stepped out the hospital rear door, she failed to see the young man lounging in the shadows. She made her way across the half-lit parking lot, weary after her four-to-midnight shift on the maternity floor. Suddenly she was hurled to the ground. Her dentures flew one way and her eyeglasses another. She struggled against her young attacker, but Sister Willabeth had been reared in gentleness and non-violence. After an evening of helping to bring forth new life, sixty year old Sister Willabeth was raped in the gravel, brutally beaten and abused, and left for dead.

Mary Smith had been nursing a sick husband all day. It was almost eleven P.M. when she discovered she was out of milk for the baby. Leaving her husband and child sleeping peacefully, she drove to the Quick-Trip, just three blocks from home. The manager was just closing; he turned out the lights as she hurried back to her car. She didn't notice the shape crouched on the floorboard of the back seat. Two blocks later, she felt something scratch her throat, and she felt a burning, a wetness. A cold, emotionless voice instructed her to pull away from the street light and stop. As she looked in the rear view mirror, she saw his face beside hers, and saw the knife at her throat. Mary Smith was raped and sodomized one block from home....

Susie Young had been warned by her college housemother about traveling alone at night, but she hadn't taken the advice too seriously. After all, she was a big, sturdy farm girl who had wrestled calves and rough-housed with her brothers. She could take care of herself, and she DID want to see that movie. The three men who accosted her went away with numerous bruises and contusions, but not until each of them had raped her.

Women like Sister Willabeth and Mary and Susie are raped, somewhere in the United States every ten minutes. According to Uniform Crime Reports published by the FBI, only one rape in ten will ever be reported, and only a hundred and thirty-three out of every 1,000 men tried for rape will ever be convicted.

Knowing all this, what recourse do women have? Well, protective custody is one answer. Some hospitals provide a security guard to walk nurses on night duty to their cars. Some factories have security systems for female employees, while others merely refuse to put women on night shifts. Mary Smith could have called her father, brother, or neighbor out of bed to purchase the baby's milk, or called a cab. Susie Young could have waited a year or so and watched that movie on television, in the safety of her college dorm. But custody, however protective, is still a curtailment of freedom. In their book,

> "Against Rape," Andra Medea and Kathleen Thompson write: "There is what might be called a universal curfew on women in this country.... Every day of their lives, women learn to accept the fact that their freedom is limited in a way that a man's is not."
>
> Is there an alternative? For some, yes. While it is true that the elderly, the very young, the handicapped will probably always have to seek protective custody, many healthy young women can learn assertive behavior training. They can learn it in college, in high school, in grade school, and even in pre-school....
>
> Assertive behavior training can modify these attitudes; enough, perhaps, to save a young woman's life--perhaps yours. It starts in the mind, in such simple ways as making a statement rather than asking a question. Instead of asking diffidently, "Looks as though it might rain today, don't you think so?" state "I believe it's going to rain." Period. Practice it. When you pull into a filling station, don't ask, "Will you please check my oil?" Say, "Check my oil." Period. Practice it....
>
> From such small beginnings grow an assertive state of mind: the feeling that prompts you to say to the world, "I will not push you, but I will not allow you to push me, either." Using your new-found confidence in your own judgement, find the type of self-defense which best suits you. Judo or karate classes, weapons training, self-defense classes given by some rape crisis centers are possibilities you should investigate. Carol Horos states in "Rape," "Courses in karate and self-defense teach the most important lesson of all: self-confidence."
>
> Such training, or course, will not eliminate entirely the chance of rape. One woman (or one man, for that matter) is no match against a gang rape. Yet the knowledge that more and more women are willing and able to defend themselves, to inflict maximum bodily damage on their aggressor, will be a deterrent in itself. And even the partial freedom of movement such ability brings to young women will be more than they could enjoy by depending exclusively on protective custody....

Though not entirely logically structured, this paper would probably prompt women to take up assertiveness training sooner than lists of arguments from equal rights advocates, facts about women being the fair sex, or reasons why such training would be beneficial. This piece reveals balance of image and idea.

Emig found that the unimodal instruction in the composition class produced students who were dependent on one type of pattern: the three-, five-, or seven-paragraph theme. However, there is nothing magical in threes, fives, and sevens (well, maybe sevens) and there is little particular value in a composition having three distinct segments (which she also found): an introduction (one or two sentences long), one to three paragraphs comprised of flat topic sentences developed by either expansion, comparison and contrast, or example, and a conclusion almost identical with the introduction.[31] Remove the audience, then program with logical and analytical data, and even people begin to respond like computers.

The second major concern in the production of language concerns elocutio (style or manner of saying). According to Ross Winterowd structure is a problem for those learning to write. One needs a manner in which to formulate his ideas.[32] A review of the literature dealing with methods of helping students acquire a structure for their ideas reveals that there are various opinions as to how one should go about learning various means of expression. Since no one seems to deny that we learn language intuitively, the evidence, both empirical and theoretical, suggests that as "natural" a means as possible for learning to develop style is most desirable. Frank O'Hare's extensive study with sentence-combining seems to offer the

[31] Emig, p. 81.

[32] W. Ross Winterowd, "The Grammar of Coherence," College English, May 1970, p. 835.

best options for developing style. Sentence-combining expands the practical choice one has in formulating his sentences. The following sentences state the same idea in different ways:

> The girl played the violin with grace.
> With grace, the girl played the violin.
> The violin was played by the girl with grace.
> The girl gracefully played the violin.
> There was a girl playing the violin gracefully.

The options are truly available. A wider repertoire and deeper understanding of various patterns equips one to write better. The writer has options at his disposal when he needs them if he has practiced them in patterned drill and conscious manipulation.[33] Expanding options one has for the manner in which an idea can be expressed expands the possibilities one can create with language.

O'Hare's study doesn't suggest that students would write long sentences in their free writings. But there would be a "rub-off" effect from these practices with multiple embeddings leading to syntactic maturity in free writing. As with practicing a sport, one acquires the desired movements through habitual practice. When the appropriate moment arises, he is able to perform what he knows how to perform from practice. When a writer has some experience to share, he can more accurately communicate if he has the structure in which to place his information.

Commenting on his own experiment, O'Hare gives these observations:

[33]Frank O'Hare, Sentence Combining (Urbana, Illinois: NCTE, 1973), p. 69.

> It was evident to this researcher that the post-treatment compositions written by the experimental group has much more detail, more "meat" to them. The treatment group seemed to "see" more clearly. They had more to say.
>
> An alternative explanation seems plausible. Since the experimental group had become more skillful manipulators of syntax, perhaps their fear of syntax had dissipated. Confidence is very likely a self-generating process, feeding on itself. Released from syntactic roadblocks, confident, seeing a wider range of choices. The student's mind could grapple, at ease with additional syntactic-semantic considerations.[34]

Incorporating the habit because one has practiced the forms may very well generate content as well.

Compare the following two pieces submitted by the same student in this writer's Freshman English 101 class. The first paper was written in September, the second in March after study in sentence combining and sentence imitation. Both are unedited:

> We had stayed too long in Fort Scott again! We didn't leave until 12:00 when we were suppose to be home.
>
> A week before there had been a bad ice storm and the roads were still slick. As we left Fort Scott it started snowing and sleeting again.
>
> Susan and I were laughing and talking about the good time we had and all of a sudden the car swirved wildly from one side of the road to the other. Then it jetted sideways across a bridge nearly hitting it. All this time I was frantically trying to gain control and the last thing I remember is heading towards the ditch.
>
> When I opened my eyes everything was still except for the sound of steam coming from under the hood. I looked around and all I saw was broken glass, dented metal, and Susan slowly regaining consiousness. It was then I realized I had wrecked Mom and Dad's brand new car. It was like waking up from a bad nightmare except this was real.
>
> Susan was fully consious now, and she kept saying, "My butt hurts." I knew I had to get to a phone, so I told Susan I was going for help, but she insisted on going with me, so we slowly walked up the steep,

[34] O'Hare, p. 72.

snow-covered ditch. When we got onto the highway Susan said, "I can't walk, I can't walk!" I didnot know what to do in case she had a broken bone so I carried her back to the car and assured her I would be back as fast as I could.

I ran to a house and knocked on the door, but I couldn't hear anyone stirring so I opened the door and yelled, "Can anyone help me, I've just had a wreck and Susan is hurt!"

I called home and started crying as soon as Mom answered the phone. It seemed like hours while Susan and I waited for our parents to get us. While we waited we cried and cried and kept reassuring each other everything was going to be all right.

Susan's Mom and Dad finally picked her up to go to the hospital. I was so scared something serious was wrong since she couldn't walk. I felt like crawling in a hole like a snake so I could slither away and nobody would find me.

I couldn't help the guilty feeling I had because I knew I was driving to fast for the icy condition of the road. I also knew there was a big bump at the bottom of that bridge and I should've slowed down instead of touching the brake, which caused us to swirve.

At four o'clock, four hours after my wreck we finally went home. I couldn't sleep because of the sick feeling in my gut. I knew Susan might be seriously hurt and since she hadn't been able to walk maybe she never would be able to again or maybe she had internal injuries.

The next morning I found that she had a broken pelvic bone and she would be on crutches for 3 months, but she would be ok. I wished it was me that was going to be on crutches, but then I thought at least we're both alive!

Her syntactic maturity, as measured in T-units (a "terminable" unit is an independent clause plus whatever other subordinate clauses or nonclauses are attached to, or embedded within, that one main clause), is that of a ninth grader since her T-unit length is slightly less than 10 words. According to national medians, a skilled adult writes almost 15 words per T-unit. Quite likely the content (here intended to be the intensity and significance of this experience to her) is weak, in part at least, due to her inability to generate significant form or sentence patterns.

Notice the maturity of style and content in her paper following work in sentence combining:

Stereotype of a Housewife

Until recently, the woman, who took care of the kids, cooked the meals, and cleaned the house, was praised while the working woman felt harsh judgement from society. Now, however, the tables have turned. Today, most women resent being labeled "just a housewife" and they are being accepted and admired for their movement to the outside world.

The tradition of a woman throughout the years has been to find a husband, get married, raise the kids, and live happily ever after. Working women were jealous of the so-called life of leisure for the housewives as they only watched the kids and soap operas. One housewife retorted, "The problem is that, after you learn how to do it, you've learned how to do it, and you've got twenty more years of just doing it." This "Little wife" image isn't appealing to many women of today, even though their mothers may have found it suitable for themselves.

Today's full-time housewife has mixed emotions about their role. Most of these, however, include loss of self and public-esteem. The full-time housewife feels very inferior around working women. One housewife made the remark, "Nobody really thinks you could conceivably be interesting if you're just a housewife and after awhile... I begin to wonder if I'm interesting?" All housewives aren't unhappy with their present form of self-employment. They believe that nobody could take care of their kids as well as themselves, however, most of them make the remark that they'll probably get a job after the kids are grown. The changes that have occurred in the last few years have seemed to make life for the working woman much easier while it puts much pressure on the women who chooses to be a full-time housewives.

With today's feminist movement, many women have found that there is more to life than being "just a housewife". These women are tired of being associated with the "housewife" image and are doing something about it. My mother fits into this category, in the since, that she has worked part-time since my brother and I were school-age and has been involved in many of the community projects, as well. My brother and I have never been deptrived of love or attention, even though this is one of the main reasons many mothers become full-time housewives. However, some women could not uphold the responsibilities of a part-time job and housewife too. The part-time housewife is usually very active in community and school projects or a part-time job. These women believe the role of the housewife has changed to child raising,

> for the fact that, they usually work from the time they're married until they have children and then return to work after the kids are school-age or grown. The magazine, "Women's World," stated that well over 50% of today's women work, in comparison to a mere 25% before 1960. This is not saying that today's women don't enjoy being with their children, but that they have discovered other things which also bring happiness and accomplishment to their life.
>
> For many years being a housewife and doing the laundry, taking care of the children, and cooking was what was expected from a woman. Now, the women of today have slowly realized that as times change so must their roles as housewives. One housewife explained, "I don't even know if the job of housewiving will be there... Somehow I expect it won't... It isn't my job to raise them to be housewives but to be theirown people."

The T-unit length she demonstrates after six months work with stylistic patterns is almost 19! Not only does she show remarkable formal improvement (even though the second paper is expository and may account for some of the increase) but she has something to say and says it very stylistically. Her sentences demonstrate the relationship of specific images and examples to support her ideas. She shows us housewives doing the laundry, caring for children, and cooking; she lets us hear working wives' and housewives' comments. In short, she supplies details which enable her reader to see how she moves to higher abstractions. There are no "syntactic roadblocks" prohibiting her use of supporting details since she has a variety of patterns from which to choose. Thus, sentence combining does enhance the right-hemispheric operations involved in language making.

For O'Hare, style is syntactical and is only one aspect of what is involved in one's learning to produce language. Stylistic practice should not be given as a preliminary

activity to the student's learning to use rhetoric to define his world and affect others, but instead is to be offered in a balanced diet of activities designed to move the student to greater degrees of maturity of thought--a balanced diet for a balanced mind.

James Moffett advocates the learning of formal syntactical structure described by O'Hare. However, Moffett thinks linginstic structures and rhetorical issues do not have to be dealt with in a series of "exercises" separate from the context of a reading and writing program designed according to abstraction levels ranging from recording to theorizing. Shifting from one means of discourse to another, he believes, brings about changes in language structure and rhetorical issues. Tense changes as do adverbial phrases and clauses signaling time, place, and manner, for example. The complexities of sentence structure explained in terms of transformational grammar result from the experience of interrelating and subordinating classes and propositions. According to Moffett special programs of exercises which isolate sentences and their structures are unnecessary since grammatical structures are dependent on the levels of abstract thinking. Quite naturally, grammar should develop as one's abstracting ability develops.[35] Logical structures of language are probably reflections of neural structures, in other words, and are therefore innate. One matures into a refined, grammatical

[35]Moffett, p. 53.

user of language if he has had the opportunity to exercise and expand his abstracting abilities. In light of evidence presented in O'Hare's study, however, embedding can and should be taught quite successfully, for it gives one the opportunity to refine and expand his logical and imaginative structures as his maturity allows.

Verbally immature persons, for whatever reason, (but for the present, for lack of experience in language use) fail at "qualifying."[36] That is, they either fail to specify (analyze) or relate (synthesize) or, as with all who are learning language use in the early years, fail at both.

Recall, if you will, the previous discussion of the schizophrenic tendencies of those who either function on a strictly verbal plane (left hemispherically) with no concrete relationship between words and the world and those others who at the other extreme, get so caught up in the images themselves that they fail to organize them so as to make meaning. The former seem to be able to analyze but lose touch with details of the real world leading them to their conclusions. Their discourse demonstrates the grammatical formality and precision of a maturely trained left-brained function. The surface structure may even dazzle and captivate the reader with its eloquence. But the slightest glance into the content of their writing (or speech) reveals it to be void of any relationship to the outer world. Such a person needs a balanced

[36]Moffett, p. 73.

hemispheric participation in his rendering of discourse. He needs to move toward the "meat," the details. Here is what extremely left-brained discourse would sound like:

> The evaluation and the formalized implications around which the innovative program was established provide ongoing research that can be easily coordinated into flexible, financially stable competencies but which also systematize the decision-making image of the policy planners, thus upgrading, balancing, and diffusing the differential role the original professional leadership of the institution was planning to clarify. Obviously, then, the solution is no easy matter to discern, given the relative difficulty of the problem.

On the other hand, the person possessing a relating or synthesizing problem strings out details of his experience with the outer world willy-nilly. Bits and pieces of images flood his writing, out of control and out of meaning. Kernel sentences defy meaning even by an inductive rhetoric in which it is the reader's responsibility to relate the images. Following is an unedited student paper revealing excessive right-brain imaging without left-brain synthesis:

> The air outside is very cool. And the wind is blowing on me. The coolness reminds me of winter coming on. The birds go away and nature seems to die. The crickets no longer sound and everything is quiet. I remember going down to my grandparents one winter when the snow was in the ground and all you could see white. Living out in the country it seemed to be more quiet than usually. I am use to hearing cars at least once. I woke up early in the morning. It seemed very cold. They did not have a central heating, just little heating elements. Tucked under the blankets and quilts I would lie there and listen. A crackly in the house or a dog would bark. Something unussal to hear was the rooster waking up the morning. He would call three or four times then roosters way down the road would answer. I remember the smell of bacon on the stove and the voices of people already up. Know to think how beautifully that really was and how I didn't appreciate it. Now that grandmother is gone everything have changed. How sad I am feeling. Grandfather go's into a rest home and

> we never go stay at the house. Only two years ago it was different. How fast life can change. I must learn to enjoy every moment of life itself. It could vanish so quickly. I am know sitting here thinking of grandmother and how old fashion she was but how kind and gentle she could be. The letter I wrote to her is in the drawer beside me. It is her last. Although she never read it, I know she knows what's in it. I love you grandma. Know it seems I am depressed but I'm not going to stay like that. Before I go to sleep I am going to think happy thoughts. My thoughts are know coming back to school and how much I enjoy it.

This writer gives images but fails to specify and analyze their importance. Thus the right-brain is over-balanced. The writer jumps from thoughts about the cool air and winter to being at his grandparents' one winter, living in the country, then missing hearing cars and waking one morning. Then she returns to recollections (images) of her grandparents' house in winter, which initiates feelings of sadness and thoughts concerning the transcience of life. She thinks next of grandmother, the letter, her present feelings, and finally to how much she enjoys school. The reader is hard-pressed to identify a controlling idea. One learning to use language naturally grows in both left-and right-brain capabilities at once. Some, however, for whatever reason, have failed to qualify, lacking the ability to specify or the ability to relate.

Both Moffett and O'Hare strongly agree that embedding does teach one to qualify by giving him the form and the experience of habitually imitating mature style. Moffett's approach is more naturalistic, in that he sees a functional need for qualification that is possible only through dialogue,

if the learning is to go deep. O'Hare, on the other hand, seeks to teach qualification through embedding by having students perform patterned exercises as they write compositions. He detects a definite carry-over from the exercise to the writing which indicates that learning has gone deep. Embedding and sentence combining would greatly benefit the writer of the sample immediately above. She needs to learn a form wherein she may show relationships of the details of her experience.

The Unimodality of Grammar Study

It is not the purpose of this study to discuss the various research cases performed in the past few years to determine the relationship of the teaching of grammar to writing. Nevertheless what Moffett theorizes and what O'Hare proves is that there is no correlation between writing maturity and correctness of language use (the ability to spell, punctuate, identify and use the parts of speech, etc.). Moffett states explicitly,

> What has been rather definitely proven so far... is that parsing and diagramming of sentences, memorizing the nomenclature and definitions of parts of speech, and otherwise learning the concepts of traditional, classificatory grammar or of structural, slot-and-substitution grammar do not reduce errors.[37]

O'Hare's study is one of several done to determine if learning the rules of transformational grammar increases the maturity of the student's sentence structure. Although these studies did prove the value of studying a generative grammar,

[37]Moffett, p. 164.

O'Hare's study, structured so that students were not required to memorize any special rules of transformational grammar, revealed that it was not the learning of the grammatical rules but the practice and experience of finding a form in which one could put his contents. Teaching grammar to writing students may be as absurd as asking a professional pitcher to study science in order to improve his pitching. Or in other words, thinking one writes well because he has studied and mastered grammatical terminology would be like thinking Mike Marshall is a good relief pitcher because he has a doctorate in kinesiology.

Although O'Hare has students practice sentence combining exercises, like Moffett he never fails to recognize that writing the whole composition is the true test of maturity. Studying the logical, analytical "basics" such as words and sentences separate from the whole is to compound the problem discussed earlier made by Janet Emig: Composition teaching is, for the most part, unimodal. The effect it has is the strengthening of split-brained (schizophrenic, if you will) operations.

Since learning to think is the essence of composition study, then the true basics are meaning and idea. A balanced rhetoric would concern itself with the increased consciousness of one's abstracting so that he might have free use of the entire range of abstractions. Possessing great abstracting ability allows one, by the same token, to view his conscious state, his egocentricity. A grammar study in place of the basics of meaning and idea would detract from--yes, and even

impede--the progress one might otherwise make in making inferences about his relationship to his world, for it would isolate left-brain activity. Without this abstracting ability one would be unaware of how information and ideas are created. The entire range of abstractions must be our domain; the concreteness of pure images (right hemispheric processes) and the abstractions of the higher verbal mind are of equal value. Out of balance, both can be detrimental.

> Increasingly, in the future people will need to know, not how to store and retrieve information, which can be done by machines, but what the nature of information is and how it can be best abstracted. This is why, ultimately, substance is less important in English than structure.[38]

If we are to be masters of symbols we must understand our abstractions. In order to be able to crash through our paradigms we must be able to move to a higher level of abstraction (as did Einstein and other great innovators) to get a broader perspective. In no way, as studies such as Lenneberg's show, does this include the teaching of grammatical rules to instill language habits, for they "have never been shown to be of any use for any...language-learning child."[39]

To teach a "class" grammar is to risk boring and consequently turning the student who is not ready to learn grammar against learning altogether. He lacks the awareness of such scientific concepts as grammar if his egocentricity shadows

[38]Moffett, p. 25.

[39]Lenneberg, p. 326.

the sphere of verbal thought. He is unconscious of his own thinking on a matter; instead he is aware of only the object to which the concept refers. What is needed is the experience of using language to acquire new concepts and words in context.[40] Therefore, to teach one grammar at a period because the lesson plans call for it may be as futile as reading from the dictionary the definition of "red" to get the born blind to understand.

When the child is egocentrically involved with the objects and images themselves, he remains unconscious of his own act of thinking about the object or image. He is unable to synthesis its individual parts into wholes--that is, to systematize the context. His generalizing ability is scant. For example, a child knows the word "puppy" for the object of his pleasure in the back yard. Later he learns the word "poodle" so long as the terms remain interchangeable and synonymous for him. But when he begins to subordinate "poodle" to "puppy" then he is beginning to build a system; he is learning to synthesize.

At this stage in this study we can look back to see various individuals and research studies pointing a wary finger at the way our educational system in general has nurtured the nonscientific and the sicentific concepts to enhance man's knowledge. William James siad that our rational

[40]L. S. Vygotsky, Thought and Language (Cambridge, Mass: M.I.T. Press, 1962), pp. 83-92.

(scientific) consciousness was only one form, while behind a filmy screen there are potential forms entirely different; the brain scientist Roger Sperry informs us that we have been discriminating against an entire half of the brain in our schools and educational patterns; Janet Emig, who gave us studies of the composing process in students, says much teaching composition is unimodal, encouraging only extensive writing while ignoring the reflexive. The dichotomy again relates to quality versus quantity. What happens and what are the effects of school-taught concepts on individuals whose nonscientific concepts are retarded because they have been ignored? What are the results of a system on generations of students who have the structures, the shells in which to synthesis and categorize but haven't the spontaniety of feelings and lack the emotional closeness of face-to-face encounters with concrete situations? What are the results of hemispheric imbalance? Future shock?

A balanced rhetoric because of its relationship to the essentials of "minding" can aid in providing man with the skills he needs for greater abstracting ability. So long as it is a rhetoric to teach abstracting firmly grounded in the knowledge of man's processing the world by "symbolic transformation," and to encourage the intellectual and emotional development of the individual, then the possibility is there. Students need to learn to <u>detach</u> (from the primary source) as they abstract in a left hemispheric way, but they also need to <u>attach</u> so that their abstractions are firmly rooted in the world of experience.

Ken Macrorie addresses this same problem, laying the foundation for one new approach to balancing a writing curriculum.

> Like the best life, the best school combines polarities. Discipline, discipline, discipline; and freedom, freedom, freedom. The wisdom and craft of the past brought up against the pressing present. But in that last phrase I have spoken no more than the creed of the established education that has held back young persons for thousands of years. The opposite must also occur: the newly discovered truth and craft of the present must be brought up asainst the formidable past.[41]

Can it be that our very lives are dependent on the way we process the world? Research is answering in the affirmative.

Language is central in our lives, but the study of grammatical rules by no means teaches us how to transform purely right hemispherically processed data so as to order life symbolically. Learning how sentences are formed from deep structures to surface structures--which is not even a capability of traditional grammar, although it is for transformational grammar--does not teach one to play the range of abstractions. According to Noam Chomsky a generative grammar attempts to give "an explicit account of how these finite means are put to infinite use in particular languages and to discover the deeper properties that define 'human language,' in general."[42]

Grammar study is left-brain because it requires deductive logical operations. Therefore it isolates one brain

[41]Macrorie, p. 13.

[42]Noam Chomsky, "The Formal Nature of Language," Biological Foundations of Language, ed. Eric Lenneberg (New York: John Wiley and Sons, Inc., 1967), p. 408.

activity, detracting from teaching one to abstract and encouraging, at the worst, further imbalanced mental functioning. But sentence-combining requires both hemispheric operations.

Students need structures within which they may place content. Though not popular in the present rhetoric curriculum (attributing to the very negligible research and study of its importance to rhetoric--similar to the modern attitude and response toward invention), imitation seems to be a desirable option to studying grammar. Winterowd supports Edward P. J. Corbett's contentions about imitating in this statement:

> In this sense, stylistic exercises enable. That is, "mere" exercises in style allow the student to internalize structures that make his own grammar a more flexible instrument for combining and hence enable the student "to take experience apart and put it together again in new ways," which is, after all, the generative function of language. Such imitation is not slavish, for it brings about a mix that equals individuality: the resources of the language per se and the individual sensibility that will use them.[43]

Internalizing structures gives one the form wherein to express the interrelations between lower level experience or image and the higher level proposition about the concrete. As we have seen, the world is not ours without the ability to abstract; likewise, we cannot abstract without power implicit in the form of structure itself. Here lies a paradox. Creativity and originality depend on means of expression great enough to make the trans-formation possible. And so a program

[43] W. Ross Winterowd, "Style: A Matter of Manner," Quarterly Journal of Speech, 56 (1970), 164, 167.

including syntactical study based on imitating and sentence-combining would allow the student freedom of expression.

Rhetoric is an art. Writing is rhetoric. Quite simply, then, writing is art. Any one teaching writing is teaching more than a craft or skill. If individuals did not develop intellectually and emotionally, if they did not possess the creative faculties of the right cerebral hemisphere, then they could be programmed like a computer by sequentially subjecting them to grammatical rules to provide a syntax and feeding them the tripartite model for the theme adequate for any and all discourse. But man is not a computer and reality is not totally extensional. He possesses the spirit of mind which enables him through symbols and their transforming or abstracting powers to create his world. The rhetorician's responsibility is to deal with the individual at his personal intellectual and emotional level and provide a balanced curriculum to foster nonscientific as well as the scientific concepts thus insuring an interrelationship between low and high level abstraction. In short, his job is to intensify the individual awareness of the relationship between language and experience, enabling him to further shed his egocentricity; to engage him in a spontaneous curriculum to develop his sense of space, time, and presence; and to provide means by which he may acquire a structure (a womb, in a sense) rich enough to bear for him his own creation.

CHAPTER IV

TEACHING STRATEGIES FOR A BALANCED RHETORIC

As science has grown to Frankenstein proportions, so our methods of teaching rhetoric have trailed along, trying to fit its elements to the clean objectivity of science. Teachers themselves have been taught we must always know where a lesson will lead ("are you following your behavioral objectives?"), know how much time it will take along the way, and know who has gotten there with how much of what why. Therefore, we approach language study logically, and we try to iron out the formal mistakes, then measure the results as if we were machines.

English teachers in the past have been "themerollers." As with their name-sake, their job has been to press out the lumps and grooves once the surface has been laid. We must reduce our steam, release our water, and submit to being salvaged and reforged for modern productivity.

Changes are slowly coming about. However, the only large-scale methods of training the "other" cognitive mode lie with the esoteric psychologies: I Ching, Sufism, Zen, and the Yaqui way of knowledge revealed by Don Juan. These traditions rely heavily, according to Ornstein, on the tale and

the story to send unfamiliar information.[1] They take the mind along unfamiliar and non-logical paths to prevent the mind from solidifying from over-dependence on paradigms. Oral tales take the burden from the eyes and allow us to "picture" the events in space as well as respond with tonal sensitivity to the sound of the language. In such a way the oral teller sweeps around the verbal intellect.

Looking more closely at Sufism, we recognize Gurdjieff as a prominent Sufi teacher and therapist. Unrealized potential, not neurotic disability, was the illness he treated. His teachings were designed to bring out spiritual powers by disciplined acts of will.[2] Such acts require a waning egocentricity (discussed above) necessary for abstracting, subsequently permitting us to step outside of evolutionary determinism and become determinant factors ourselves in the flux and flow of life. Recall momentarily Macrorie's cry, "Discipline, discipline, discipline. Freedom, freedom, freedom." Perhaps in the past with our bent toward science and all its analytical cognition we have been disciplining only one half of our cognitive powers and freeing only the other half. Rozak claims that "these are structures and disciplines of experience as well as of intellect" which take a life time of learning.[3]

[1]Ornstein, Psychology of Consciousness, pp. 171-2.

[2]Rozak, p. 150.

[3]Rozak, p. 243.

In the Vedic and Tantric traditions this means of discipline is called upaya, a companion of prajna, or enlightenment. The purpose of upaya: to bypass verbal cognizance which protects the ego and to teach experientially by means of various exercises and meditations. Maybe what we lack in our method is disciplined doing--we have allowed too much free passivity in our teacher-centered classrooms. Instead, a "passive receptivity" may alter the freedom/discipline exercise so that we free ourselves from left hemispheric operations and discipline those of the right. Science requires a "turning on." For balance, however, we need to also learn to "turn off" so that upon turning on at a later time we can "beam the mind" beyond the abstractions heretofore held.

Before we forget Gurdjieff, the Sufi master, it would be well to note a few of his techniques for "affective" education. He practiced (1) the use of a communal group as a setting, (2) exercises for intensifying concentration on the here-and-now, (3) tactics of ruthless confrontation of student's every lie or weakness, and (4) calculated use of shock and surprise. One wonders what face the rhetoric curriculum might wear if these techniques were to be adopted. Maybe some (all?) have made their way West. We shall see. His four-fold psychology is comprised of the carnal body, astral or natural body, mental or spiritual self, causal or divine body. As one evolves his consciousness of his actions, he expands so he is able to police each body and thus grow into the next.

Special disciplines such as pretentious performing are designed to release one from emotional determinism.

For mindfulness to the here-and now Gurdjieff used hard work and surprise attacks on his students, believing a good shock necessary. He forbade cheer and humor. He had his students dance then "freeze"--reflecting on this moment, this action, this feeling, here and now![4] Modern scientific feedback techniques--biofeedback, for one--are designed to chart variations in the subtle forces emitted by parts of the body. Their design is to help call our attention to our internal organs so that we might bring them under control once we have brought their forces to consciousness. Think what might be the possibilities for the student if he were able to learn how to contact the exact information-processing center of the brain for certain situations--reading, for example, or visio-spatial cognition. The development of such scientific techniques and knowledge is barely on the horizon. It is too early to speculate concerning their impact upon the student of rhetoric, and wild guesses are outside the scope of this study.

As it is initially in the process of "symbolic transformation," the first step for the rhetoric teacher is getting writers in touch with their emotions and feelings. Then with further instruction and writing, more writing, and still more writing, they may be able to produce valuable literature, but produce it as do the professional writers.

[4]Rozak, pp. 141-146.

The study done by Emig on the composing process reveals that even amateur writers demonstrate the same essential process of writing as professionals: (1) Their smaller segments (for example, the sentence) and the larger structures (the total piece) resemble one another in the way they are dealt with lexically, syntactically, and imaginatively. In addition both larger and smaller units reflect the same techniques of projecting, formulating, and reformulating. (2) Like professionals, her subjects deploy the natural transformational apparatus of a language while depending on only a small amount of conventional grammatical terminology. (3) Their style involves syntax, lexis, rhetoric, and imagery. (4) And there is no left-to-right sequential, uninterrupted, evenly paced activity.[5]

Their experiences with the reflexive mode of discourse--that experiential, right hemispheric mode the esoteric traditions have disciplines for--are practically nil. Furthermore, their experiences with the extensive mode at the other end of the field prove to be exhaustive (and exhausting). There is little force behind their form, for it is without intuition. For too long they have been disciplined in "attentive participation" as communicants in a business world of words. My intuitions say their discipline should be freeing the head of words and training in "passive observation."

[5]Emig, p. 59.

The athletic disciplines have learned that benching the star now may save the game later! So too with intellectual disciplines.

Classrooms throughout the 1950's and all that was involved therein seemed to be teaching us that giving "The Right Answer" is a sign of an educated person. The message of the classroom was to satisfy the demands of the room. In addition, the studies of Bob Samples indicate that classroom experiences structured along rational lines resulted in low interest, superficial involvement, and low impressions on students. By contract, high "metaphorical-intuitive" experiences (to be discussed shortly) created more excitement, involvement, and transferability in college graduate students as well as grade school students.[6] "Transferability"--discipline, freedom. Freedom, discipline--for balance to cerebral cognition. Service of intuitive skills makes rational cognition more attainable.

The modern approach to a study of rhetoric is quite different from the traditional, obviously. Its methods resemble the "affective" educational techniques of Gurdjieff. In the manner of communal group settings, the contemporary classroom situation designed to teach a balanced mind revolves around peer interaction in reciprocal reading, discussing, and evaluating papers in groups or pairs. Parallel with

[6]Bob Samples, "The Intuitive Mode: Completing the Educational Process," Media and Methods, May/June, 1975, pp. 24-25, 27.

Gurdjieff's methods for intensifying concentration on the here-and-now (though not nearly as pronounced) are our experiences with role-playing, reading, watching movies, slide-presentations, which teach us a sense of presence. Although some modern approaches to rhetoric attempt to get the student to see what language can do for/to him--how it can isolate him from his potential strengths and how its semantic characteristics can dupe him into living a lie--they don't subscribe to ruthless encounters with individuals' lies and weaknesses. Instead they try to create a positive approach to keep alive the spontaneous and living aspects that contain human interest. Humor is important, for its roots tunnel to processes of the right hemisphere. Similar to Gurdjieff's calculated use of shock and surprise is our designing assignments to stimulate invention and teach the student to handle ambiguity by moving him to greater abstractions.

Assuredly, the reflexive mode of writing requires a longer process with its many portions than does the extensive mode. It requires quite long pre-writing activities for beginners. It calls for reformulation once the initial product is completed. It is more lengthy because the writer wanders in and out of various possibilities as he explores and contemplates his own mind. And it defies objective evaluation. These are reasons it may not seem attractive to the teacher used to wrapping his work in nice neat packages.

On the other hand, reflexive writing, though stressful because it is experiential, has many advantages:

> ...one of the most important is that such a stress allows the student to come to terms with his own existence. By sifting through his singular confrontations with life and time and employing these in a written composition, the writer develops a sense of his own responses, a way of thinking about his motivations and impressions.[7]

Since neither the writer's life, his experiences, nor his thinking about those experiences may be linear, it follows that a strictly compartmentalized curriculum is inadequate. In fact, primary learning processes do not develop in a linear, compartmentalized fashion.

Experimentation and discovery in the spirit of art teaches bi-modality. Edward Lueders' poem may very well contain the message of the modern writing curriculum.

YOUR POEM, MAN...

Unless there's one thing seen
suddenly against another--a parsnip
sprouting for a President, or
hailstones melting in an ashtray--
nothing really happens. It takes
surprise and wild connections,
doesn't it? A walrus chewing
on a ballpoint pen. Two blue-tail-
lights on Tyrannosaurus Rex. Green
cheese teeth. Maybe what we wanted
least. Or most. Some unexpected
pleats. Words that never knew
each other till right now. Plug us
into the wrong socket and see
what blows--or what lights up.
Try
      Untried
                Circuitry,
new
      fuses.

[7]Harvey S. Weiner, "The Single Narrative Paragraph and College Remediation," Ideas for English 101, ed. Richard Ohmann and W. B. Coley (Urbana, Illinois: National Council of Teachers of English), pp. 172-181.

Tell it like it never really was,
man,
and maybe we can see it
like it is.[8]

Again we are faced with the "chicken and egg" problem. We need to "see it like it is," but in order to do that we may need to "tell it," first, "like it never really was." This implies that the process of telling is primary, whereas the seeing is the product. Thus process is to be taught, but with at least one goal in mind, namely self-discovery, itself mirrored in the student's voice.

The following student paper, submitted in this writer's Freshman English 102 class, illustrates what can be expected of student writers: the development of a form mature enough to hold his or her ideas so that the individual may "come to terms with his own existence," (i.e., voice the discovered self).

> Looking back on the social issues of the last twenty years, I find that I have rather consistantly held what was considered at the time to be the radical viewpoint--some of my friends were colored before it became chic, I complained of the inequities of women's rights when it was still considered "unladylike", and probably only the fact that women were not subject to the draft kept me from living out the Viet Nam War in Canada. With this habit of liberalism, which I had always assumed was prompted by nothing more than a decent regard for others, I am made increasingly uncomfortable that this respect for human rights is now being distorted to defend abortion.
>
> Granting that over-population is a serious problem, does that justify the arbitrary selection of an entire group to be designated as expendible to ensure that the rest of us can maintain our life style? If we can

[8]Edward Lueders, "Your Poem, Man...," Some Haystacks Don't Even Have Any Needle: And Other Complete Modern Poems, ed., Stephen Dunning (West Caldwell, New Jersey: William Morrow and Co., Inc., 1969), p. 37.

theorize that a fetus of less than three months has no rights because it cannot survive outside the womb--and some have--would not the next logical step be that those in nursing homes are non-entities because they cannot survive in the outside world? With the advances that have been made in other forms of birth control, abortion seems more akin to throwing a sackful of kittens into the lake.

While population control is a problem for society, the individual unwanted pregnancy is a personal one, and with the new awareness of women's rights, many people believe that a woman has the right of self-determination of her own body. One hears this theory espoused almost daily by people who ironically imagine themselves to be the champions of the oppressed. Their central theme is the lost career, the interrupted education, and the unfullfilled dream. What they fail to note is that every right always entails an equal responsibility. Where is the responsibility in abortion?...

As distasteful as the defense of abortion by the women's movement is, there is one that is even more repugnant--the one put forth by those concerned with child abuse. We all agree that child abuse is an ugly cancer in our society, but killing the victim for his own protection seems less than benevolent. These people contend that unwanted children are often abused, live lives of pain and rejection, and as adults abuse their own children. What they fail to realize is that life can be beautiful without being pretty. If we did away with everyone who was in danger of incurring pain or unhappiness during their lifetime there wouldn't be many of us left. My own childhood was far from ideal. Surgery was required to repair the damage to my face and nose, and the burden of guilt which is always assumed by the victim of abuse followed me into adulthood, but I certainly don't consider that I would have been more fortunate to have had no childhood at all. And the cycle has hardly been repeated in my own children.

The oldest and most enduring rationalization for abortion is of course the illegal abortionist. This conjures up images of some frightened school girl bleeding to death on a dirty table. Ten years ago there may have been a great deal of validity in that argument. Fortunately we have put aside much of our Victorian attitude about sex and unwed motherhood, and in these enlightened times it is hard to imagine anyone so driven by shame that they would deliver themselves up to such a fate. In reality most of today's abortions are requested by married women who have decided that a child will not fit into their plans. Many of them are repeaters. They have been given the legal right to determine that their child should die in order to

> protect themselves. If nine months later, they make the same decision and kill their newborn, the child's death is considered murder. The end result of both actions is the same--the child is dead.

This writer sorts through her experiences with life and finds a personal attachment to her subject, requiring the flexive mode of the right-brain. She feels "uncomfortable" that other "liberals" distort human rights to defend abortion. Her distaste for the defense of abortion is further enhanced when she recollects images of her experience as an abused child and decides that, in favor of the child, life is worth it all. She utilizes images ("...school girl bleeding to death on a dirty table") and examples ("...lost career, the interrupted education, and the unfullfilled dream"), both right hemispheric appeals. All in all she gives us a balanced piece of rhetoric: rational, logical orgainzation and construction complete with her own voice, her personal reflection.

In short, the responsibility of the modern rhetoric program is to convert an event into an experience (symbolize and transform right-brain cognition) through pre-writing and writing processes and then reformulate these into formal, public literature, as exemplified in the above student paper. The means of converting events into experiences are three-fold and correllate esoteric techniques with Western rhetorical devices. Mindfulness, meditation, and imagination (the 3 M's)[9] are the counter-parts of the journal, meditative

[9]David Hartman, "Expanding Our Teaching Techniques in Church School," Church Teachers, November 1976, pp. 14-15.

contemplation (involving composition of place, internal colloquy, and resolutions), and analogy spoken of by Donald Stewart in The Authentic Voice: A Pre-Writing Approach to Student Writing.

A closer look at various strategies will be beneficial. The list and brief discussion of each method is by no means intended to be a sequence of assignments to be followed in every writing curriculum. The purpose is to encourage the development and carry-over of right-brain activity in total mind functioning. Of course students' maturity will vary, which may be reflected in their ability to balance right- and left-hemispheric functions. Older or more mature students may require less work with some of the strategies to strengthen right-brain performance. Some devices may be too elementary for them since their abstracting abilities may already be quite advanced. However, all activities may at least be refreshing. Most, if not all, of these activities are appropriate for secondary and college students (adolescents through adults). High school and junior high teachers may spend more time with some than would college teachers whose students have developed appropriate mind functioning. Nevertheless, all can benefit from these mental exercises. In my experience at the college freshman level, students do fit the description made by Emig: they write in unimodal fashion. They need instruction, experience, and encouragement to develop bi-modality. Ideally, most of these strategies should be incorporated in the learning process long before the students

reach junior or senior high--certainly before they reach college. A balanced diet of reflexive exercises and activities along with the analytical processes our schools are noted for should begin in kindergarten or even in the home for pre-schoolers. But the best we can do in later years (and especially in the few hours available by the time they reach college) is give them a sampling and hope their maturity is great enough for digestion.

The list of strategies provided below is valuable for the students according to their individual levels of maturity. It is not exhaustive, however. Instead it is a compilation of activities which call upon the functions of right cerebral hemispheric performances as well as left hemispheric performances. Only in a general way is the order in which they are presented suggestive of their use in the classroom; roughly they range from the most right-hemispheric to left-hemispheric orientation.

The earlier activities, such as ice-breaking, use of pictures, and image building, are enabling exercises. They teach the student to become more open to new situations and to use his own mind. Later, reading and writing certain kinds of poetry can be valuable, not just as an exercise in recognizing "pre-verbal moments" of experience, but it can teach the left-brained process of putting words together to make meaning. Like work with poetry, and work with pictures and images for that matter, exercises in making metaphor assimilate both modes of knowledge since they ask the student

to speak of one thing "as if" it were something else (the process of qualification itself). Next, some forms of literature and visual and oral expression teach imaginative and creative thinking. Pantomime and dance give experience communicating without language so we become aware of its limits. And as pantomime and dance get us to step out of language, role-playing asks us to step into another's role and become him temporarily. And finally, reflexive writing (free writing and journal writing) allows one to temporarily disengage from the intellectual mode in order for intuitive relationships to arise between the writer and his subject.

Generally speaking, the lower the grade level or maturity of the student, the more emphasis needed on the earlier mentioned strategies. The higher the grade level and maturity, the less time and attention are necessary. An elementary class may spend long periods of time with pictures, for example, and very little time with free writing, whereas a one semester college freshman class may do only one or two exercises with pictures but write freely at various times throughout an entire semester or year. Elementary students may not need to keep a journal, but I have found it extremely valuable for secondary and college students who have become detached observers needing to discover their attachment to the outer event.

Ice-breaking or Getting acquainted. Because students tend to evade feelings and emotions (according to Emig's study and this writer's experience in the classroom), they need

"warming-up." Personal feelings are so private that in a class group of strangers (early in the semester, at least) students may be very reluctant to share. Some may even be unaware that they have particular feelings in the first place.

Therefore, it is the teacher's job to facilitate a situation in which the individuals can become a community of learners unafraid because they feel unthreatened by their peers. Learning every person's name in the group is an important first step. They can learn them easily by taking a "back-packing trip" (each will name every one in the circle up to himself then tell his name and an object that starts with the same letter of his or her first name the group will need on the trip). Physical movement is also a part of learning to loosen up, so an exercise designed to mix and get the students to rub elbows is important. They can get the feeling of not being strapped to their seats by milling around and having others in the group sign their names if they fit one or two of the requirements on a twenty to thirty question list, such as "Who owns a Volkswagon?" or "Who likes licorice?" Having them list four books they have read lately, four things they hate to do but have to, four desires they encounter, and four things they would like to learn, then share their lists with others can be valuable. A few minutes of discussion should follow each exercise in which the instructor encourages the participants to share their responses as the activity progresses. Ice-breaking activities may be practiced periodically during the first two to four weeks depending on the

class and should range from the least threatening (as mentioned above) to more demanding experiences such as each person sharing with the group what is to them a personal success-symbol.

The importance of these exercises is to abolish the fear people have of opening up to new situations as well as "tuning in" to and confronting their feelings and emotions, to give them confidence in recognizing their feelings, and to get at the "heart" of what good writing is all about--the nuances of the human condition.

Pictures to help us "see". The use of pictures calls on the right-brain's performance. They may be used as a stimulus for discussion or writing. If a student can share a picture with his group (whether a small group of three to five members or the entire class), he and others can identify and thus "know" something about him that possibly neither knew before. The picture may stimulate discussion or writing about what one loves or hates, where he would most like to be, or what memory stands out in his mind. Since pictures are definitely pre-verbal, they are probably useful only to the beginning writer.

However, the construction of a collage, the photo essay, slide or films as a pre-writing activity may be useful even to the more advanced writer. But for the novice at least, they may help him recognize, interpret, and organize his cognitions in a non-verbal media. Since right-brained "knowing" is primary--that is, since it is by means of the

senses that one is able to encounter "pre-rational moments of experience"--visuals may provide the bridge over which one may travel from right hemispheric cognition to the more public, verbal form. Like the lyric, a collage or photo essay creates a sense of presence by focusing on the visual image. Quite likely the use and value of the verbal image will be made clearer to the student. If by putting one thing against another enables us to "see it like it is," then the visual, whether it be a picture, collage, or created object, gets right at the "heart" of the writer's purpose.

Image Building. Since many people have not been taught to exercise their right-hemispheric visual and/or auditory sense, some exercises may be practiced to help them develop imaging skills.[10] Though some students are more adept at imagining, these image building exercises are good for all. Done in a very relaxed and meditative mood, they are designed to engage the individual in a virtual experience of inner space. For example one might be asked to relax his body from his toes to his brow and then imagine a still lake in the center of his body. Focusing on the peaceful lake and feeling its stillness throughout his body, he may be asked to drop a pebble into the center of the lake and watch the small waves spread from the center, feel them ripple back from the shore, and watch

[10]Gay Hendricks and Russell Wills, The Centering Book (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1975), pp. 93-108.

them slowly settle into a still pool once again. By learning to build an image and then associate it so closely to his very person, the student is better able to contact the feelings and emotions that come to him in the face of an experienced event.

Like the warming-up exercises and using pictures and collages, imagery building exercises are to be followed by discussion and/or writing assignments so that the right-brained activities are rendered into formal, public discourse. Imagery building exercises may be practiced with sensual or evocative music. Students may be asked to relax, close their eyes, and feel the music with their entire bodies, letting it bring forth memories of past experiences and with them the feelings and emotions evoked at the time. Following ten to fifteen minutes of listening, the students may then write freely the experience so freshly encountered. Following is a piece of writing submitted to this writer as a part of this image building exercise.

> A hot summer night. The crickets chirp madly outside my windows. The air is heavy with something waiting to be released. My bedroom is a dark cave. I'm curled up in bed drowsy but not asleep. The sheets are cool and dry. If I roll on my side, I can face the south windows where the light comes from. Lightening flickers far away and then comes a soft rumble of thunder. The breeze begins to blow harder and the curtains slap frantically at the wall trying to hang on. The thunder crashes over the house louder and louder. Raindrops begin to fall with a plop like a fat woman sitting heavily in a chair. Finally, there is a climatic crash of thunder, and Heather awakens with a scream and runs down the hall. "Momma, it's fundering!" I jump out of bed to go rescue her. The lightening is flickering around the room, dancing with the dark, and outside it freezes objects into neon yellow stop-motion images. Heather finds me in the dark and I

> pick her up, a small frightened bundle smelling of wet pants and tears. "Momma, it's fundering. Can I sleep with you?"
>
> The thunder has reached its apex and begins to subside to a low rumble. We curl up in bed together, a warm knot, and listen to the rain washing away the thunder and lightening. The air cools and smells sweet and fresh. The bed becomes a raft on a gentle sea of raindrops, floating us to sleep.

Poetry. Although lyric poetry will give the readers experience with the a-temporal and require them to propositionalize from concrete images, other experiences with poetry will help the writer assimilate right-/and left-brained processes. Work with collaborative poetry, haiku and imagistic poetry will give the students experience encoding and decoding "pre-verbal moments" as well as teach them to hone their language (a left-brain function) to the precise tool it can be.

Writing collaborative poems provides a good introduction to a study of language in which the student explores how words make meaning. Collaboration removes the initial fear of students who think they can never write poetry. In addition it presents fragments of parts to be read as a whole, requiring the synthesizing skills of the right-brain. After a short introduction in which the instructor assures everyone that poetry is not beyond them but in fact within them the teacher might hand out newspapers to each person or each group and have them number consecutively the first thirty-one words beginning with the headlines. Then the teacher may collect twenty to thirty random numbers by writing the days of the students' births on the board. Students then can coordinate the numbers with the words they have numbered in the newspaper, making a

poem by arranging the words into a poetic format. Because the words almost always create fragmentary images, the readers are required to suspend ordinary space and time and delve into the presence of the poem. They must become passively receptive to its meaning. Following are student's poems from my class:

drove
the
in
from
his
Nixon
march
now
Los Angeles
former
Richard
the
March

Charlotte I understand
in double starters
Charlotte topped Dan
A Rick Issel
had
Philadelphia points.

Another writing experience with poetry is to have the students each provide a line, having been given the first line of a poem. So that all individual lines are annonymous the instructor may start a sheet of paper around and have the students write their lines then fold the paper in accordion fashion before passing it on. Given the initial line "I have eaten," two classes of students submitted these two poems, silly but exciting, and informative.

I have eaten
from many tables
what many fear to eat
and been beaten

lotus flowers
a purple hippo
dandylions grow helplessly

and now I'm done
lettuce, ham and turkey today
TILL I AM BELCHING

a large see frog
salads of banana peels and ten penny nails
a very fast lunch
the crappy food from Fort Scott

I have eaten
pink sour grapes
but I wish I hadn't

Worms wiggle through my stomach
from the belly of a pig
noisey stomach

I have eaten of the tree of life,
I had a banana for breakfast
taste the smell, sickness
but there was no taste
on my journey
with my toes
wispered the toothless beggar

Reading haiku to "get the feel" for its brevity and intensity is a good introduction to poetry as a means by which one can share a felt response to the interplay of inner and outer events. Since haiku relate mood as well as visual imagery, they teach one sensitivity to his responses as well as teach the abstraction of such responses in which "qualities" are raised to new levels of interpretation. The student's intuition is exercised by the now-ness, the here-ness, and

the thing-ness required of haiku. They produce waves of meaning grounded in the experience-related objects themselves which range to as high level abstractions as the reader's mind will permit.

Pictures may be readily adapted to haiku in order to help teach the inexperienced the importance of its visual nature. Then from pictures students may capture moments of their own in verse.

Haiku study lends itself well to the exercise of many left-brain functions as well. James Moffett's plan for having students write, read, and edit haiku is invaluable in teaching the writer to create a virtual reality by transforming experiences into haiku so that personal experience might be made public. "... To make language match experience" is the purpose of teaching haiku as it is with teaching the whole rhetorical spectrum.[11]

Dozens of ideas on writing poetry for experience, appreciation, and practice of matching "language with experience" are offered by Kenneth Koch in Rose, Where Did You Get That Red? He asks the students to do what the poets do in particular poems. With "Les Etiquettes Jaunes" he has the students think about something they have seen a leaf or flower or plant or animal do which is natural for it, but which would be strange

[11]James Moffett, A Student-Centered Language Arts Curriculum, Grades K-13 (Boston: Houghton-Mifflin Co., 1968), pp. 361-370.

for it to do if it were a person. Then he tells the student to "write a poem to it as if it were a person and tell it why you're bothered or surprised by what it is doing..."[12] Here is a poem from this writer's class:

The Honeysuckle

I scolded a Honeysuckle
today in the garden--
a foolish thing to do.

Honey, you are so beautiful!
How can you strangle
another and grow on?

Have you no sympathy
for your fellow flower?

You are too busy to answer,
and I am too mad to continue.

Honey, don't be jealous
Like a woman scorned.

Meditation. Various meditative techniques for expanding consciousness, increasing awareness of self, and renewing both mind and body have been practiced for centuries: for thousands of years in the East, since the Middle Ages in the West by monks and/or students in monasteries and seminaries. Little can be said at this point for the training of individuals to meditate as a direct means for improving their rhetorical competencies, but certain simple techniques of meditation can help still the verbal mind to make way for the flow of intuitions from the creative mind.

[12]Koch, p. 296.

Esoteric meditation may be either "open," during which time the participant strives to recognize as much of the outside world as possible, or "closed," requiring one to suspend productive thinking altogether and focus on his internal rhythms. Also, it may be a method of searching for something to say about a subject by giving it strict attention. It is, however, a systematic way of expanding the consciousness by helping re-allign one's mind and body so that the world is seen anew. Meditation is a means of strengthening the mind by strict discipline. Comparison can be made between meditation to strengthen the mind and exercise to strengthen the body. It may take weeks, months, even a year or more for an athlete to strengthen his muscles to run a 9.2 hundred yard dash for instance. But his muscles require alternative, exercise and relaxation periods so that with each taxation the muscles are able to perform slightly better and more efficiently. So it is with the mind's ability to ascend to greater abstractions

Closely associated with meditation is the use of metaphor. When in the process of contemplative meditating and associating one finally resolves the matters under study, the creative imagination leaps forth with an analogy or comparison. Consequently, meditation leads one from the intuitive mode by way of metaphor to the propositional, verbal mode. But for the most part, the intuitions are transformed into metaphor not by active left-brained processes, but by relaxing them in order that one may crawl into his experience as imaginatively as he can.

Asked to meditate on their deaths and give an analogy for that feeling, a class of students submitted these analogies which we arranged into a poem without additional editing. Though fragmented, they reveal the individual voices and the power of bi-hemispheric expression.

How do I feel when I'm aware of my death?
Like a rose that has had its petals pulled
Like the small bug lying on its back that can't turn over no matter how desperately it struggles
Like one time in Texas when we climbed a mountain when we reached the top we could see for miles. The sun was sitting and the land below was just a golden-dust haze with a crystal-blue sky above

How do I feel when I'm aware of my death?
Like a child that has his tricycle ran over
Like I'm a crippled and some one has stolen my crutches
Like when I go to turn on the light and the bulbs burnt out
Like I'm singing in front of a large crowd and forgot the words to the song.
Like a washing machine running back and forth wishy-washy
Like planning to trade in my Chevy for a Porche but finding out I can't afford it
Like I've lost my title as State discus champ

How do I feel when I'm aware of my death?
Like being scared by my big brother when I was little
Like when you have to throw away the Christmas tree
Like when you are taking notes in class for a test and your only pen runs of ink.
Like trying to call a friend with the line always busy
Like I had just won a trip to mars not knowing what to expect
Like going into a haunted house on Halloween
Like standing out in a blizzard, with no clothes on
Like a pencil sharped to the end
Like a little kid wanting to know all the answers. I'm curious, but I can wait

How do I feel when I'm aware of my death?
Like I want to hold a stuffed plush teddy bear forever

Dream Study. It seems that the function of dreams is to help us solve problems. They are a biological occurrences of experience as real as those of our waking states. Dreams are pourings-forth of the right-hemisphere images when our defenses are down during sleep. Personal resolutions of dreams and their incorporation into our waking lives may be beneficial to our psychic health. Like metaphors, dreams are analogical in nature and thus have practical value. And like meditation, not enough is known yet about their direct value concerning one's learning to use language to manipulate the range of abstractions.

Metaphorizing personal responses. As has been stated previously, knowledge can lie in the right brain without anyone, even the one possessing cognition himself, being aware of it. Unless one is articulate enough, certain "hidden glimmerings" may remain lodged in the "silent" hemisphere. However, one may get at descriptions of what cannot be described by speaking of them in terms of something else. A feeling may be described in terms of smell or color or texture. For example, being told he was loved made one student describe his feeling as rich and full as the brown earth after plowing.

The exercises are almost limitless which can stimulate and encourage free-flow of dammed intuitive waters. Students can bring pictures and discuss each in terms of something else. They may talk about each picture without saying what the image rationally is. For instance, an aerial photo of a metropolitan

area may metaphorically become a cross-section of the human blood system with its veins and arteries. And of course the analogies may be extended until the similarities break down.

Students may even be encouraged periodically to speak of each other in metaphorical terms by playing a simple game. "If John were a tree what kind of tree would he be?" and so forth. Each person would take a turn asking questions to one in the group, who would answer with another in mind, until there was enough information available for the rest to discover who the person was.

In response to a piece of literature, student-produced or professional, students may be asked to draw a picture, doodle, or make a collage to show what responses he had to the piece, especially if it is one he cannot tell for whatever reason. Such metaphorizing links the known and common experience with which others can identify with the private response unable to be articulated. The very experience of "seeing" one's own response can often lead to an increased knowledge. But reading another's metaphorical response may have as great a value in that the shared experiences may teach not only the individual making the analogy but also the one asked to relate to it. The entire process is bi-hemispheric.

Literature. Various forms of literature direct themselves to the right hemisphere. It speaks to the metaphorical mode through its figurative language: the unspeakable is spoken; experiences are transformed. Almost the entire range

of fiction and poetry exercises right hemispheric functions. From The Adventures of Huckleberry Finn to many of the rock lyrics of the Beetles and the Jefferson Airplane there is a primary reliance on symbolic and allegorical language.

Reading not only helps teach one to write for having demonstrated varieties of stylistic forms, but it also exercises one's sense of presence, requiring him to use his imaginal mind. As mentioned earlier, however, the lyric is the purest form of writing in the metaphorical mode for it relies strictly on the image to create the feelings and emotions and subsequent meanings. It almost defies literal interpretation. But to literally interpret any mode of literature exclusively, by paraphrasing or explicating, is to squeeze from it the very juices that give it life. Therefore, reading studied in the spirit of art will strengthen bi-modal cognition.

Visual expression. Similar to image building in practice and value, visual expressions combine image making with organizational and relational manipulation as well as problem solving. Whereas image building exercises are for the most part guided experiences (a facilitator suggests the direction the imaging will take), visual expressions require that the participant search and discover for himself. Activities might be: "Go outside and find something that seems to have no relationship to something else. Then show how the two do have something in common." Or "Cut 25 pictures and headlines out of a magazine and relate them all in a single cycle." Another might be to

"Discover 10 ways in which renascense is happening in your community. Try being a part of any three of them."[13] Obviously, all three of the assignments deal with and strengthen the cyclical and holistic performance of the right hemisphere. Although they require very little reading, writing, and languaging, their value lies in the creativity they develop in order for the user of language to eventually transform experience into knowledge.

Oral expression. Talking (speech) is verbalizing and in that sense it is directly a function of the left brain. However, sharing what one knows may have a catalytic impact on all who participate in the sharing. Since one person may be unable to articulate a cognition of the "silent" mode, his hearing another so verbalize may give him access to unconscious knowledge. His response, for example, to the movie (novel) 2001:A Space Odyssey may initially be, "Hmm. That was wonderfully strange." He may be unable to express its meaning in more explicit terms. But hearing another talk about the movie or participating in a discussion could quite likely leave him saying, "Oh, yes! That's it. I knew that all along."

In a very real sense we create experiences by telling ourselves (or hearing others tell us) what we see, do, and feel; we live at the level of our language. Interweaving

[13]Bob Samples and Cheryl Charles, A Teaching Guide: Where All Things Belong, A teaching guide to the film Where All Things Belong (Tiburon, California: Essentia, 1976), n. pag.

talking with reading, writing, drawing, slide shows, and tapes helps us to get at our unconscious cognition. Students in class can learn to write by first learning to ask themselves questions they hear the teacher and others ask when student papers are duplicated and discussed. Oral expression helps transform experience.

Pantomimes and charades. One major purpose of charades and mime in a writing curriculum is to get the student to do without speech so that he can know what it can do. Somewhat similar to the esoteric meditation which is designed to "turn off" the verbal media, charades and mime give one experience at communication in another form. The level of our language (also our knowledge and, yes, even our sanity) is subject to collapse if we are never reminded of the contexts it provides of us; we must periodically fortify its pilings. Moffett explains the value of these practices:

> When you encode from one medium to another, you realize how much the medium is the message. You understand how much a medium can and cannot say, the loss and slippage that occurs in the transferral process. Kids need to do that. It's a way of finding out how media compete with each other and complement each other, what happens when you combine two or more media, or move from one to another.[14]

Not all can be said. Everyone has probably said (or at least heard it said), "I can't tell you what that meant to me." The verbal mode can only go so far in expressing

[14]Sohn, p. 56.

experience; poetry goes farther, but no verbal media reaches the ultimate in expression. To experience the non-verbal media of mime and charades presents the opportunity to encounter perspectives greater than language itself.

Film and television. Both film and television create a moment within which portions of the environment are juxtaposed in an entirely different medium. Although they are sequentially ordered since one frame follows another or one event moves to the next in time, their visual characteristics communicate to the non-verbal mode. They can put parsnips in the President's ashtray and let us see what blows. Students can get a perspective on each media by producing their own films.

Movement and dance. Like charades, mime, and other non-verbal modes of communication, movement activities, including dance, can awaken the body and thus teach the slighted "silent" half of the mind. Moving is a spatially oriented activity. By moving and noticing one's place in time and space, one strengthens his sense of presence. Crawling out of a verbal mode into such a non-verbal mode allows the body as sense organ to feel and thus express what one knows. In order to get students to relate, by feeling the virtual presence of a piece of literature, the instructor may read a passage and have the students move to the tensions and emotions of the characters. A heated passage spoken by Tom Wingfield to Amanda in William's

play The Glass Menagerie can readily be interpreted experientially by having students "become" Tom for a moment and move accordingly, maybe stride across the room and slam the door as he would. In like manner students can create a dance to express a mood or feeling expressed in a lyric or passage from a story which would teach them suspension of ordinary expression and provide them vision of a different kind.

Role-playing. When a person learns to step out of his own shoes and into another's, he not only becomes aware of the differences between his personal feelings, emotions, and situations and the other's, but he is also gaining experience participating in another "reality." Role-playing requires the student to confront his feelings and encourages him to deal with them. He must learn to articulate clearly and listen carefully, and, in addition, to develop a sensitivity to someone else's world. His practicing being another is exercise in presence-making. Imagining being another or living in another time or place is an attempt by one to understand another, essential if one is to be capable of experiencing a pre-verbal moment.

Gurdjieff considered role-playing a major activity designed to teach one freedom from emotional determinism. In order to transcend the carnal body as he said (move freely on the abstraction scale) it is necessary for one to be free to create new space and time. Possibly we should apply role-playing more often in the writing curriculum.

Free writing. Most of our educational system is designed to move us progressively forward in a sequential fashion. But our thinking does not always procede in a lock-step manner. Right-brain cognition is harmonious and a-sequential. Verbalizing (in writing in particular) what one "knows" with the "silent" hemisphere may not always be neatly organized. In fact it may be so disorganized that a casual reader expecting to be carried along on the narrow tracks to the end may be confused, thinking the piece is unintelligible and the writer illiterate. He may, however, create an organic piece requiring the reader to suspend his disbelief and enter into a pre-rational moment.

To get at right-brain cognition often requires a "rapid-fire" approach to writing in order to keep the intuition and imagination pure. Otherwise the rational approach of extensional, expository, transactional prose may distort the experiential truth.

Neatness is the property of the left-brain. But for the spontaneous mode of expression it has little place. Free writing allows one to be sloppy and relinquish control at times. The results may be an organic development in which the final product is changed from the original idea. It helps one feel around for a "center of gravity." In so doing he can discover what he really knows.

Free writing may be used as a means to get students to respond to various stimuli such as music, film, and discussion. It permits the rushing-forth of latent cognition.

Later, more structured writing can be done to make a private, spontaneous response public. Sustained free writing or marathon writing disengages the formal mechanisms school usually teaches and allows one to alter his state of consciousness. As reading often captures one in a presence separate from ordinary "reality," so it is with writing. While the word flow becomes automatic, the mind is quieted and thus disengaged from normal waking consciousness. What is produced is pure psychological experiential data. But even on the practical side, free writing is valuable because it helps coordinate the mind with the physical act of putting words on the page. The discipline of rapid writing frees unconscious cognition.

Journal. The journal itself is chronological, a sequential document. However, individual entries are intended for the recording of private and spontaneous experience. Daily records kept honestly provide the reader (often only the writer himself) a mirror into his unconscious. Recorded over a period of time an entire "other" reality may reveal itself in a journal. While writing, students (as have professional writers) can keep a journal of their feelings and personal experiences. What they do, in effect, is describe their affectations toward experiences, while with each effort they increase their motor coordination so the writing flows.

Keeping a journal sensitizes one to his or her self, others, and environment. In so doing it teaches the essentials and basics of valuable public writing. By its very

nature it is reflexive. When one begins writing a journal entry, the attention is outward and intellectual. But as one relates personally with an outer experience, there arises intuitive relationships between the writer and the outer event, and then gradually, as often occurs, the subjective, inner response sparks memories and then come the images and events of one's past. The writer is not diverging from the original intent as the left-brain would have us believe. Instead the entry is holistic (a-sequential) rather than intellectual (sequential). This journal entry in response to discussion of one of the stories in Hemingway's In Our Time illustrates:

> I didn't agree at all with Henry. When you die, your soul lives on, yes. But not in your offspring. Your memory and your example lives in them, but not your soul. No two people can have the same soul--never. I won't pursue this further, though, because it's not what really made me think. What did was the talk over life and death and how very alone those in the story were. It brought back a memory that happened to me just this past summer. I'd just been to lunch and came back on the floor and sent Betty down to eat when ER sent a patient up to 514. It was a little girl, she was 2, I think. She was convulsing and no one could get through to her--not even her mother. Her temp was 108 and we were sponging her down to get the fever down, it didn't work. Dr. McKenna came from the delivery room to see her in his white gown and everything. Someone said he ran up the stairs. Inhalation Therapy was there when he came and she started convulsing again and Dr. McKenna said to suction her. Inhalation Therapy did, and all that came out in the gomco was blood. I knew she wasn't going to make it, but I was praying and hoping, I could smell death, though. You can smell death if you've ever been around it, I can't explain the smell, but once you've been near death, you know it. I went off at 3:30 and there were still so many in the room that the one's coming on thought we'd had a Code Blue on her.

> She died at 6:30 that night. The mother stepped out of the room like she had been doing all night long and waited. When they came out, she was told. They had to give her tranquilizers to calm her.
>
> This little girl had been playing in the living room, running around fine just Thursday Night. Friday, she didn't feel to well, but she walked to the bathroom with her mother. Saturday at 12:00 noon she got sick and her eyes started dialating. 12:30, she was in the emergency room, 12:45 she was on the floor. 6:30 p.m. she was dead. Now, tell me why.
>
> Nearly one year before, her mother and she were in a car wreck. The little girl was nearly killed, but came out of it. One year later. Her parents were divorced--she was an only child. I've never seen a better example of loneliness and hope I never will.
>
> I just wonder why her and not me. I feel very much alive.

It must be kept in mind that these activities listed above are only means to an end. They are techniques to strengthen right hemispheric cognition so that it becomes available to the left mode in making meaningful discourse. Otherwise, activities such as role-playing or journal keeping may dead-end. Balance of the hemispheric process is what the rhetorical curriculum is after.

On the other side of the educational coin, however, lie the rational-linear activities and functions that enable us to move from the purely experiential up through the levels of infinite abstraction and eventually to share the conceived and transformed information to a public. No doubt teaching the mechanics of formal discourse is important. But because an imbalance has for so long occurred, adjustments in teaching verbal skills are necessary. Formal writing instruction needs a face-lift. To promote the balance of mind through a writing curriculum, problems of inventio (discovery),

dispositio (arrangement), and elocutio (style) must accomodate what we know about the importance of the intuitive mode of cognition and the audience for which it is designed. Therefore, it is not enough to just add a few creative techniques to a traditionally taught rhetoric.

Inventio and dispositio. Modern rhetoric, unlike the traditional rhetoric of Aristotle, is the art of using written symbols to get people to understand so as to act at a given time for a specific purpose. It is audience-centered. Instead of abiding by the traditional rules which require one to gather all the available information and then arrange it in logical order, the modern writer writing for an audience must be sensitive to his feelings and emotions. He must be able to enter into a pre-verbal moment (that of his audience), in order to know how and to what they will respond--thus, the importance of the right cognitive mode. So as one goes about collecting the available data, he also engages in previewing how the information should be presented to affect his audience. To present any and all the information composed in the inventio stage would be to design a material-centered composition. In reflexive writing or in note-taking, one may gather much material irrelevant to his final purpose (i.e. examples that would not speak to a given audience). But to include disposition in the process of inventio is to recognize the value of the audience, which requires the bi-modal operations of mind.

Elocutio. In the recent past it was thought by traditional rhetoricians that usage and coherence were what was essential for one to be an effective rhetorician. It becomes obvious at this stage of this study that these are strictly logical, sequential operations separate from the primary modes of intelligence. Instead of teaching diction and coherence (designed to instruct students in what not to do), study of style needs to be done in a positive and constructive spirit.

Children learn style and structure naturally long before they face formal education. They learn syntax without having first learned rules. The complexity of their structures is a reflexion of the complexity of structures they were familiar with. It follows then that teaching style can be done quite effectively without formal grammar study and by exposure to various structural patterns. Recall the discussion on O'Hare's sentence-combining methods.

Coordinated with writing and discussing, working with examples of various patterns and embedding simple ideas into complex structure take one into both cerebral functions at once, if performed as one's abstracting ability matures. If not, the experience does not go deep. By providing a structure into which one may pour his ideas (including the 500 word five paragraph composition, if handled correctly), his potential for greater and greater experience is increased: form creates content. Likewise, as he develops more mature structural patterns his capacity for abstracting increases. The balanced state of mind in which one is able to qualify or relate an

abstraction to an experienced event is dependent upon structure and style. The more mature the style, the greater is one's abstracting ability and the richer is his imaginal capacity. Style is a two-edged sword slicing both ways at once.

Today's curriculum that is designed to make the left cerebral cognitive functions capable of transmitting feelings and intuitions in the spirit of modern rhetorical arts shows the students patterns. It calls their attention to the workings of adjectives and verbals when they occur in discussion or in reading. Students may be encouraged to improvise variations to basic patterns. They may be asked to fill in content for a model sentence, and they need the experience of developing structural patterns. Similar to dispositio or arrangement whose purpose it is to select and arrange the parts of an entire piece of discourse to create a whole, elocutio or style is the selection and arrangement of words in a sentence to create an over-all motive.

The purpose of a balanced rhetorical curriculum is to teach patterns and to expand abstracting abilities at once in order for the student to be able to fill the patterns. At the same time the student is learning to reconize himself as an observer engaged in the process of abstracting (making the leap from right-brained functions to those of the left), he must learn to use language, rhetoric, and organizational patterns. Real learning takes place when the student sees the relationship between himself and his material. When he recognizes intuitions--and he can be taught to recognize and

develop these right-brained, pre-verbal moments--then he is able to travel up through abstractions about his subject matter. But first he must sift through his confrontations with his world. Exercises in right-hemispheric functioning and reflexive writing allow him to do just that.

Rhetorical study, whether at the elementary, secondary, or college level, needs to recognize the importance of relationships between the observer and the observed, and between them and the abstracting process. Then it must provide a sequence of assignments (designed to give forms and patterns) that allow the student travel into abstractions and thus allow greater separation from himself and his subject.

I find that most of my junior college freshmen need much practice developing intuitive skills and writing reflexively. They need to discover their own voice. Therefore, in the first semester of Freshman English course I try to encourage them to experience themselves as objective observers. They talk about pictures and images; they practice using metaphor; they read and discuss; and they write, write, write. The sequence of assignments culminates with their abstracting about themselves in an autobiographical paper. For those teachers limited to a single semester writing course, I would suggest selecting certain assignments to highlight the importance of reflexive skills and right- as well as left-brained mental operations in the abstracting process. Once assured that the students understand because they demonstrate reflexive writing

skills, then the instructor may proceed with introducing patterns and forms to carry higher abstract thought.

With these thoughts in mind, it may be well to see how a first semester college Freshman English class could operate. The job of the instructor is to begin creating a community of learners out of twenty to twenty-five strangers, many quite naturally fearful of the unknown. By engaging in one or two ice-breaking activities at the first meeting, each person can begin to identify with the group. The first two weeks or so may be given to these loosening up exercises along with brief periods of free writing activity. The students need to be encouraged to respond, at first only positively, to another's work. The instructor may select excerpts from the free writings, which vary in length from one page per ten minute session to three pages per thirty minute session. He may either read, xerox, or ditto those portions demonstrating honest, personal voice. He can then distribute them and encourage comments from the class at the next class meeting. Already the class should be engaged in daily sentence-combining practice, teaching them to refine and expand logical structures. For without examples for specification and without structure to indicate relationship, the communication breaks down. Ten to twenty minutes work both in and out of class will be sufficient to allow the imitated structures to go deep. Early patterns should be simple:

Problem: A. I saw a dog.
The dog was black.
Solution: B. I saw a black dog.

Problem: A. The plane crashed into the house.
The plane burns. (ING)
Solution: B. The burning plane crashed into the house.

and students might very well be given patterns to create out of class:

Problem: A. The bug hit the windshield.
The bug flies. (ING)
Solution: B. (To be written by the student)

As the group is able to progress, it should be given more difficult combinations to work, all the solutions of which should be repeated aloud by the group in unison. Hearing proper structure reinforces the pattern. During the third and fourth weeks they should be working with more difficult patterns:

Problem: A. Because he never listens to a word the instructor is saying, SOMETHING would take hours.
Thurston learns SOMETHING. (IT-FOR-TO)
Someone puts that engine together somehow. (HOW TO)

Solution: B. Because he never listens to a word the instructor is saying, it would take hours for Thurston to learn how to put that engine together.

The remaining thirty to forty minutes of the class session during this period would be devoted to structuring free writings into focused, finished papers. Each student will have kept all eight to twelve of his timed writings. The instructors can demonstrate how to go about developing a promising paper (because it has a message worth sharing) by first asking what point the student wishes to make. They can then demonstrate and/or refer students to such texts as Guth's Words and Ideas[15] or Corbett's Classical Rhetoric For the Modern Student to show how to gather information to establish their point or thesis. When the need arises (as it may during this period), the students might study the various arrangement techniques at his disposal. They might explore with the help of the text how to classify, analyze, compare and contrast, and explain a process. As in every case, they should be asked to do, to follow through on their own, the process at hand. The students might be asked to revise two or three or more of their most worthy free writings, the best of which to be submitted for group and instructor editing and evaluation. Before submission however, each student might be asked to join groups of four in order to

[15]Hans Guth, Words and Ideas (Belmont California: Wadsworth Publishing Co., Inc., 1975).

orally share their intentions on each written assignment. Each should be questioned by the other three to get an idea of what the audience needs to know.

In the fifth, sixth, and seventh weeks, the class continues to work daily on more and more challenging sentence-combining problems, ten to twenty minutes a day. In the meantime the students may also be working on use of detail and observation. They may be asked to record (list) everything that they detect their senses taking in during a five minute period. They may be asked to imitate sentence patterns which demonstrate sound descriptive details by supplying their own content. These activities are designed to get them to see and hear, in preparation for them to share those observed experiences. Using the methods of inventio and arrangement they learned from the previous unit, they may be asked to write a portrait of someone they knew well, by just giving what that someone said or did. They will be conveying their impressions and ideas through images. Here is an unedited paper from a student given this assignment; its inductive rhetorical mode asks the reader to relate the images--and we do:

> My father was part Choctaw Indian with dark complexion and hair. He earned a letter in high school football, set a tumbling record which stood for many years, and was on the honor roll.
>
> Once, he ran after and tackled a man with a gun who was chasing a young woman, while he was picking up a family member from work.
>
> He liked to read Zane Grey novels and paperback mysteries and although he never attended college, he was very intelligent. He had a photographic memory

and could comprehend anything he read and remember it for long periods of time.

During World War II, he was drafted into the Army where he served in Germany as a sergeant. With tears in his eyes he showed me pictures of old buddies and told about bridges and buildings blown up and loss of old friends.

He worked for Missouri Pacific Railroad for 20 years as a brakeman and once he flipped a switch just in time to prevent two fast-moving trains from colliding.

Every Easter and Mother's Day he bought corsages for Mom and I to wear to church.

He enjoyed hunting and fishing with his lemon and white bird dog named "Duke". He gave one of Duke's registered pups to Donnie, a neighbor boy, who couldn't afford a well-bred dog.

My father is an alchoholic and as the alchohol began to rule his life, its deteriorating effects resulted in poor job performance and loss of friends. Soon, his only companion was his old dog "Duke".

When shopping, retail clerks took advantage of his condition and sold him expensive and unnecessary items. One Christmas, he bought Mother and I large stuffed bears, and on another occasion a console stereo was delivered which he barely remembered buying.

Hospitalized with cirrhosis of the liver, very few past friends visited him or sent cards and when Mom and I brought him home, half carrying his deteriorated, 98-pound, 63-year old body up the steps, I wondered how and why it all began. He said to me "Cheryl, I hope you never become an invalid, it is really awful." I replied, "I sure hope not, Dad."

During this period the group may practice metaphorizing their personal response to strengthen their figurative language (see pp. 119-120 for a description of possible exercises). After each task students should be encouraged to verbalize their responses to the group. And occasionally they may be asked to write a paragraph related to the task, for example to extend a metaphor suggested by a picture recently discussed.

Sometime during this period students should be asked to begin keeping a journal, four entries per week for the next five weeks. Depending on the needs of the group, they may

either be encouraged to find topics on their own or be given topics periodically to focus their attention. Little if any class time need be taken on journal writing after the initial assignment is made. The journals will be collected and kept by the instructor at the end of the five-week period for use at the end of the semester.

The eighth through the fourteenth weeks would find the students continuing their ten to twenty minute daily work with sentence combining. The instructor may vary the procedure by showing the group one picture at a time, asking them to describe in kernel sentences what they see, then giving them opportunities to create patterns of their own. For example, the instructor might ask for an introductory "while" clause followed by an independent clause containing at least two embedded details followed by another dependent clause beginning with a word ending in "ing":

> While peering out over the fire escape to the alley below, the lonely ten-year-old Chicano wishes for a swing set in a yard of her own, knowing she is trapped.

Meanwhile, the group might begin reading, discussing, and writing, reinforcing the basic methods of arrangement learned earlier. To do a character analysis, they would begin an inductive investigation by listing details about the main character in a story, and the corresponding characteristics associated with each detail. Having compiled a sizeable list of information about the character under study, they would

summarize in one sentence a point to be made about their subject. Discussion is important, for it enables students to share impressions and insights and thus experience how we might eventually arrive at conclusions. Following the analysis, the student might write a comparison/contrast paper. Then once they have been introduced to and had the chance to write papers using the variuos approaches (analysis, classification, comparison/contrast, process), they may write another paper in which they are to choose their own approach depending on the point they wish to make to whom.

The semester would culminate with an autobiographical paper. Once the journal entries are returned and the students gleen out a point they recognize--quite often for the first time--they may be asked to bring a visual of some kind to class as a basis for small group discussion of what they know about themselves as reflected in their journals. Collages, photo collections, individual objects such as an old boot or favorite plant offer visual material from which one may spring into abstractions (ideas) about the self.

What these various activities enable a student to do and know is reflected in two papers I received at the end of one semester. Notice the balance: the form and the content. Both are unedited, typos and all.

REMODLING

> I was in the midst of remodling the farm house where we had lived for almost a year when I decided to accept one of the offers that I had received for the house that I had kept closed and empty since I had moved two years

ago. It was outrageious now that it was empty. I was busy with my plans for this house and could use the time and money better for that project. It was time to let go of the past, and so I made the last trip home to sign papers, hand over the keys, and get on with my life. Two days later, before I had even taken the check to the bank, I found myself crying. I had begun a head-long plunge into a depression that would claim the next two years of my life and threaten to end it forever.

Most people do not realize what an ugly, debilitating affliction a true depression is. We tend to think of it as "being down" or "feeling blue". It is, in fact, a terrifying illness that afflicts an estemated fifteen million Americans. It is hardly possible for the person who has not experienced this horror to fully understand the hopelessness and black disppair that the depressed person unwillingly endures. It is like waking one morning to discover that you are a prisoner in an ugly, dark hole. You can look out through the mouth of the hole and see the sunshine and other people enjoying life, but you cannot excape to that lsot world because the opening is guarded by a foul, hateful creature who will not let you pass, and that creature is you.

Knowing that there was no rational reason for my tears only made them all the more frustrating. Nothing in my life had changed and yet every thing had suddenly gone sour. All the plans for the house were gone. It was the ugliest place in the world and I was trapped there. My new neighbors were wimple fools who talked about me and my family was little better. After years of serving on committees, and city council, the park board, and speaking to large groups without any apprehension, I found myself unable to face anyone. If the phone rang, I did not answer. If I heard a car in the driveway, I hid in panic. A trip to the grocery would mek me physically ill, and I would spend a half hour in the car before I would stop shaking enough to drive home. Cleaning house or cooking meals, chores that I had performed for years, were more than I could cope with. I had at that time a friend who was in chemoherapy for terminal cancer, and I actually envied her. She was going to escape and I was going wallow in this agony, from which I had no hope of escape, forever. For months I would have welcomed death with open arms. I thought of it often as a sweet savior that I longed to embrace. Shocking? Of course it is - even to me - but it was real.

Of course I realized that I was sick, but that in itself did little good, and so in desperation I went to my docter. When I forced the description of my problem out through my tears, my joke-making, first-name-basis doctor of six years, who had fed me iced tea through a straw while we waited for my son to be born, was suddenly a distant stranger. He gave me a prescription for "some

time for your nerves" and a pep talk about "coming to terms with your problems." And so I went home to spend most of my hours in lethargic melancholy-regretting the past, hating the present, and dreading the future. I was totally alone. Even my family who was suffering with me didn't understand how I felt. How could they when I didn't understand myself?

Last fall, after months of self-recrimination and in a state of total disgust, I decided that I must make some attempt to rejoin the world. I would go to school. But how could I do that when I couldn't even attend a PTA meeting? I would di it. I had to.

I managed to survive that awful first day by avoiding all eye contact with everyone around me. I simply pretended that they weren't there. Unfortunately, I couldn't pretend that the work didn't exist. How could I understand biological cell division or sentence structure when I could no longer even figure the points in a two-handed game of canasta? I sat up most of that first night reading and re-reading and went back to biology preying that I wouldn't be asked anything. But I was, and I was amazed to hear myself answering. I wrote a little paper on prejudice for English and managed to read it aloud without those damn tears disgracing me.

Of course it got easier, and after those first few days I found that I could talk. In fact, I could hardly stop. I was free, and now, three months later, it seems hard to believe that it was so incredibly hard. Not that every asspect of my life suddenly became apple pie and roses, but of course that would be as unrealistic as the earlier blackness. I still find myself frustrated with my car or my kids or with classes, but they are normal frustrations, not the tear-prompting defeats that they would have been before. I still am annoyed at times by my neighbors' petty attitudes, but their good qualities are visible too, and they are no longer the only people in the world. I still regret many things from the past, but I no longer live there. Most importantly, I have regained the ability to laugh at myself, for without that I was lost.

AUTOBIOGRAPHICAL SKETCH

The most terrible, heartbreaking way to die, it seems to me, is to die in the mind: to lose the ability to imagine, fantasize, and otherwise embroider the hard and sometimes unpalatable facts of life. Fact and fantasy have interwoven themselves into the febric of my life; to know me, you must understand my fantasies.

They have sometimes brought me fear and depression. I watched one day as the dead-animal truck picked up the remnants of the animals the Locker Plant had just

> butchered. Heads and tails and guts and bones were collected in plastic bags, which were thrown into the hopper and raised over the cab to the back of the truck. After the bags had slid into the truck's belly, and before the driver lowered the hopper, I saw the bright red blood running down the side of the hopper. Suddenly I was with a burial detain in some war--any war. There was no time to bury the fallen in caskets, features composed, hands folded reverently. They were scopped up with bulldozers, pushed into a common grave, and covered with dirt: heads and arms and guts and uniforms and eyeglasses and watches and rings and feet. For once, I had fantasized something from which I could no retreat into the safety of reality; this WAS reality.
>
> They have brought me beauty. I sat one day and watched a parade of clouds march into infinity, and I marched with them and tried to explain to some space-age child the beauty of earth-seen clouds, white as styrofoam, smooth as nylon, soft as a parachute. They transform the elements for me each time I experience a rainstorm. As the lightning lashes the land and torrents of water tear the air, I travel into an erotic fantasyland where all men are great lovers and all women are beautiful.
>
> They have brought me humour. I sat one day and watched a supersleuth on television pick locks, duck behind curtains, and read secret plans by the light of his trusty flashlight. Tiring of this perfect character for whom everything went right, I projected my own fantasy on the screen, and sat and chuckled at my own crook, for whom everything went wrong: drawers stuck shut, lightbulbs burned out, throw rugs threw him for a loop, and the Everready batteries in his official sleuth's flashlight were never ready.
>
> People like me have been called artists, dreamers, fools. Indians revered us, Salem citizens burned us at the stake, and King Saul came to see us in a cave. We are the absent-minded professors of the world, the Jeanne Dixons, the Jules Vernes. I am proud to be a Junior member of such a group.

Though written by older and thus more experienced students, these papers represent the kinds of writings we can expect from most students, if given the opportunity to develop balanced hemispheric processing. Modern rhetoric must teach the student what language is and what language can do, and that requires recognition of both hemispheric processes, for

what it "is" is a logical, verbal function of the left-brain and what it can "do" is the experiential, imaginal operation of the right-brain.

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